

Shakespeare vs. Bacon, by F. F. Mackay

JANUARY 22, 1913

PRICE TEN CENTS

THE

NEW

YORK

# DRAMATIC MIRROR



PAULINE FREDERICK

All the Latest News of the Theater



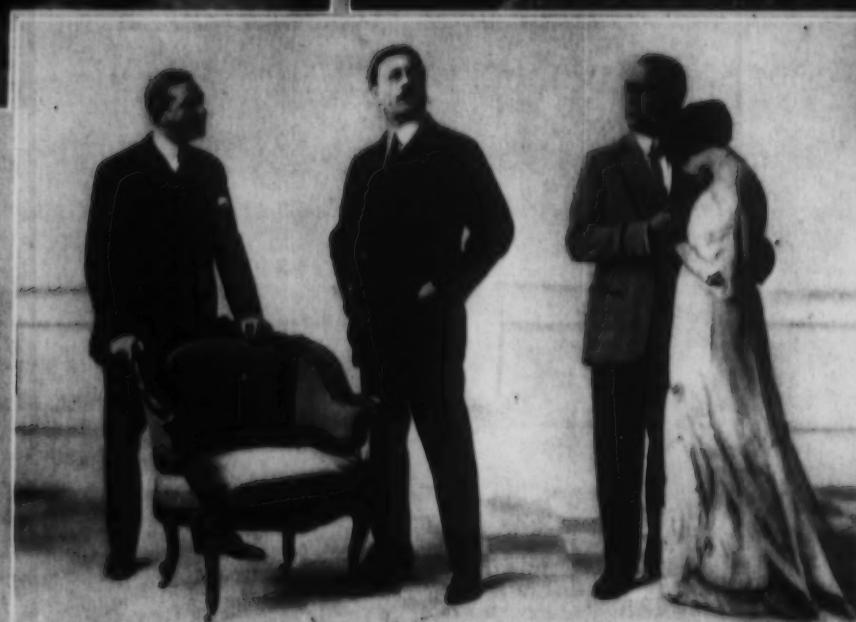
SYBILLA POPE, OTILIAH PINTO —  
FAVETTE PEERY — "CHEER UP!"



ERMA DUNN



LAURA HOPE CRENS, J. B. WARNER, JAMES BRADBURY,  
ETHEL WINTHROP, JEAN CALBRAITH — "BLACKBIRDS."



MAX FRIEDMAN

WILTON LACKAYE  
IN "FINE FEATHERS"

ROBERT EDSON — LOLITA ROBERTSON



ALICE GENTLE



MARY PICKFORD, ERNEST TRILAK  
IN "A GOOD LITTLE DEVIL"

WILDER BENNETT



ALICE PUTNAM AND ETTIE SHANNON  
IN "YEARS OF DISCRETION"

SEEN FROM THIS SIDE OF THE FOOTLIGHTS



THE NEW YORK  
**DRAMATIC MIRROR**



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## EMELIE MELVILLE ON PAST AND PRESENT

VETERAN PLAYER TAKES BRIEF BACKWARD GLANCE AT HER CAREER AND DRAWS  
SOME CONCLUSIONS FOR PRESENT DAY

ALTHOUGH the new Cort Theater on Forty-eighth Street is a very charming and dainty playhouse, and although Laurette Taylor, who is on the stage most of the time in its present attraction, *Peg o' My Heart*, is a very charming and dainty young lady, it is an open question whether one would prefer to be before the curtain to see the show or behind it to interview Emelie Melville. One has a talk with Miss Melville by watching the play until the first part of the second act, when she "goes off" for a long wait, and then hastily running around to the stage door, stumbling over a bit of scenery, giving "Michael," the dog, a tentative pat on the head (he is a very democratic animal) and ascending a winding staircase to Miss Melville's dressing-room. There she welcomes one with a smile—how spontaneous and hearty it is, too!—and invites one to take a chair by her dresser, where strong electric lights before a big mirror reveal one's own countenance with painful precision. One prefers to look at Miss Melville and just listen. Through the half-open door of her dressing-room one hears Laurette Taylor singing on the stage below, and now and then the subdued whisperings of the stage hands come vaguely up to one. It is a very pleasant half hour's talk.

In Miss Melville's eyes as she chatted was more the sparkle of Serpolette and the twinkle of Lady Teazle than any glint of the anguish she portrayed in her acting of Desdemona or Cordelia. She was as vivacious and alert as a young lady of twenty. Yet the wheel of discouraging circumstances has not wholly passed her by, and any person of different temperament would have been broken upon it. Bad strokes of fortune have frequently fallen upon her, and her career has not been in many respects a happy one. I found it impossible not to ask her what philosophy of life had enabled her to rise superior to the mutability of events and the fleetingness of public favor. She answered quite simply that it was her habit to forget any of the bitternesses or disappointments of the past, to look with serenity on the present and with calm confidence towards the future. There was a certain dignity in her reply that abashed one.

"I was born in Philadelphia many, many years ago," said Miss Melville, reminiscently, "my mother, who was connected with Mrs. John Drew's company, often taking me to the theater in a basket, leaving me in her dressing-room while she was on the stage. I thus came by whatever talent I have quite naturally, for my grandfather was a clever French actor and my father was also well known on the stage. My first appearance was at a very early age, when Mrs. Drew's company was playing a farce called *The Blessed Baby*, in one of the scenes of which I was brought on. I made a great deal of

noise, and all the papers the next day said I played the part to perfection. That was my first press notice. Since then I have literally had baskets full of them."

As soon as Miss Melville was able to talk, her mother taught her many child's parts. "I remember when I played the child in *Metamora*," said Miss Melville, smilingly, "I was greatly frightened at Forrest's appearance, who was made up to look like an Indian chief." Then followed several years, in school, after which her wisely guiding mother put

worked there, with a change of bill every night!—I sang the principal role in English for the first time in this country. Shortly afterwards I became a member of the California Theater Stock company, which included in its roster Lawrence Barrett, John McCullough, John T. Raymond, Willie Edouin, William A. Mestayer, Marie Gordon, Charlotte Thompson, Annette Ince, Elizabeth Saunders, and Mrs. Judah. Most of them, alas! have now passed away. I was the ingenue of the company, which in those days meant you played Juliet and Ophelia. Nowadays, the leading woman, whether she be forty or no, plays Juliet. How absurd!"

"Quite absurd," I agreed, "and then?" (For autobiography has a charm that interruption spoils.)

"After a year or two, during which, at my mother's behest, Giuseppe Mancuso trained my voice, I made my debut in grand opera at the California Theater as Violetta in *Traviata*. Then I sang Guilda in *Rigoletto* and Leonora in *Il Trovatore*. I next made my first trip to Australia, where I stayed over eighteen months. I personally produced there *La Belle Helene*, *Girofle Girofia*, and other operas which had not been seen in Australia before. I returned to California and joined the Clara Louise Kellogg Opera company, taking Miss Kellogg's place. With this company I made my first appearance in New York at the old Fifth Avenue Theater. In *The Chimes of Normandy*, the English version by that brilliant New York newspaper man, Myron A. Cooney, I sang the part of Serpolette. The opera had a very long run. Indeed, it has not lost its popularity up to the present day."

"Well," continued Miss Melville, "my wanderings had just begun. Let me see—next I joined the McCaull Opera company at the Bijou, then I went back to San Francisco to sing in *The Mascot* and *Boccaccio*, then followed another trip to Australia and finally I ventured to take a company to Calcutta, India. That was a big mistake, financially. I had to pay double salaries, the Calcutta Theater was tiny, and in that hot climate people go to the theater only three times a week. Eva Davenport was with me on this trip. We agreed to split the company in two, and I took my forces to Burmah and then to Shanghai, Hongkong, Kobe, and Yokohama, where I was the first to sing *The Mikado* before the Mikado himself. Once more I returned to Australia, then followed a short trip to London, and as if to make sure that I should miss seeing no part of the world, Luscomb Scarle offered me a tempting salary to head a company going to South Africa, where eventually I formed my own company and built a theater in Johannesburg. My pleasantest recollection of the country was my friendship with 'Oom Paul' Kruger, the old President. Owing to (Continued on page 15.)



EMELIE MELVILLE.

her through a rigid dramatic training. Fanchon being very popular at the time, a translation was made for her in which she played for some time.

"In the meantime," explained Miss Melville, "my voice was constantly being trained. My mother, who was a fine singer herself, naturally was ambitious for me to become an opera singer. Mlle. Tosti at this time presented *La Grande Duchesse*, the first opera comique in this country. It was translated into English, and in San Francisco—oh, how we



# SHAKESPEARE vs. BACON

by F. F. Mackay.



PEOPLE who make failures in any line of life sometimes strive to pull others down, thinking by this leveling process to raise themselves up to a general level and thus to stand quite equal to the best.

It is very interesting to see the peculiar forms in which envy crops out, expressing the ambition of the animal in man to be on top in the struggle for fame.

Thousands of writers have won literary distinction by praising the works of Shakespeare; but within the past forty years several geniuses—and genius is sometimes eccentric even to insanity—have tried to write themselves up by writing Shakespeare down, but to the mind's eye they look like pygmies attacking a giant.

Making acrobatics and discovering "cyphers" in the works of Shakespeare for the purpose of proving that Francis Bacon wrote the works which for the past three centuries have been credited to Shakespeare, is not only a pleasantly intellectual, but also a highly amusing entertainment.

But why work so hard? Why puzzle one's brain by hunting through the dull, heavy, complicated lines of that notorious fraud, Shakespeare, when with a standard dictionary lying open before him, one can easily find by beginning with the sixth letter of the alphabet—F, then by simply going to R, the seventeenth, then returning to C, the third, and dropping down to I, ninth, and by then multiplying nine by two we have the eighteenth, S, the name Francis. Now as to the rest of the name. Pursue the same mathematical course of analysis and synthesis and the word Bacon will be the result.

The above fact is a fact. And if any of our great present-day writers grow ashamed of the plays they have written—some of which are quite original—this may be a way to perfectly hide their names from the present generation and leave a very interesting puzzle for the incoming generations. Of course, the next generation will be much more intelligent and will work out these puzzles more readily.

If one hasn't a copy of the so-called Shakespeare, he may by careful study find the signature of Francis Bacon and perhaps the title Lord Chancellor concealed in one of Dickens's stories—"The Old Curiosity Shop"—and by making a careful search he will be sure to find it in Bulwer's "Last Days of Pompeii." Still, I think the easiest way to find Bacon's signature is, as I have said, to look in an unabridged dictionary, always using the mathematical form previously suggested. I have no preference, but would recommend Dr. Johnson's original arrangements of the English language in lexicographical form.

It is asserted that Bacon was fond of writing his signature in a mysterious way so that it might not be discovered until several centuries after his death. He probably feared the shock of criticism.

The Baconian theorists all lay much stress, in their effort to prove that Shakespeare was merely a dummy in the hands of Bacon, upon the assumed fact that he left no manuscripts, no writings of any kind except a will; that he could not write his own name,\* and that nothing is known of his boyhood, nothing of his education and nothing of his character as a man, but by tradition which would have no value as evidence in a court of justice.

Well, there is another character in history who left no manuscripts, no record of a college education, no copy of His many speeches nor even a tradition of His course of life, from His twelfth year till He was thirty; and yet of the sixteen hundred millions of people on the earth, nearly four hundred millions believe that He made all the speeches that tradition has credited Him with. They have accepted all His acts as infinite in wisdom and all His speeches as models of oratory, knowing by the same traditional authority that His most intimate associates were shoemakers, tailors and carpenters.

The last of the Jackal hunters of fame, Sir Edward Durning Lawrence has entered the list as a champion for the Bacon theory against the claims of Shakespeare.

He talks of the "authorized" statue of Shakespeare as a putty-faced mask upon a stuffed dummy, and he presents a copy of Shakespeare's signature "which he was too ignorant to write."

\* In Shakespeare's time a great variation was observed in the spelling of names. Men as eminent as Sidney, Spenser, Jonson, and Dekker were guilty of the same latitude of practise in this matter, and even Bacon, on one occasion at least, spelled his name Bakon.—ED. DRAMATIC MIRROR.

As to the various illustrations presented by Sir Edward Durning Lawrence to verify his argument, the face of the statue that is the mask on the "stuffed dummy," is certainly a high-browed, intellectual face, and for the costume Sir Edward should know that not until Sir Joshua Reynolds and Benjamin West were placed at the head of British art was there any pretension to correctness in costume, so that it might be considered historically truthful. Everything with the artist was for effect.

Garrick, who was in his time one of the cleverest men on the stage, represented Macbeth in a court wig and a soldier's red coat.

Sir Edward presents another picture, "Bacon seated with his right hand in brightest light resting upon an open book, beneath which is a second book.



(shall we venture to say these are the De Augmentis and the Novum Organum?), while with his left hand in the deepest shadows Bacon is putting forward a mean man who appears to the careless observer to be running away with a third book.

"Let us examine carefully this man. We shall then perceive that he is clothed in a goat-skin. The word *tragedy* is derived from the Greek word *tragodos*, which means an actor dressed in a goat-skin. We should also notice that the man wears a false breast to enable him to represent a woman. There were no women actors at the time of Shakespeare. The man, therefore, is intended to represent the tragic Muse."

Well, as Sir Edward says, "Let us carefully examine" this whole illustration. We see Bacon seated in his office-chair with his great work "Novum Organum" lying open before him. Now Bacon was a wise man in many things, even if he was not a great dramatist. He knew that his system of *inductive reasoning* would have a hard struggle for acceptance against the *a priori* system, as taught by Aristotle, and he has handed the book to Minerva, the patroness of art, to push it against the ignorance of prejudice which is represented by a huge rock in front of her.

The word *tragedy* is derived from the Greek *tragos*—a goat which was sacrificed as a termination of the festival held in honor of the Dionysus or Bacchus. Hence, tragedy means death, or melancholy termination, to the play called tragedy.

There is no record in the history of the theater that

actors at any time wore goat-skins, unless the character called for it. And the costume in the picture presented is simply the invention of the artist striving for a picturesque costume of Bacon's messenger carrying his essay to the world; and the history of the *Inductive System of Reasoning* shows that its struggle against prejudice was battering against the rock of ages.

It is claimed by the Baconian theorists that Bacon was a great philosopher, a man wise beyond all others of his time; and no one disputes his greatness in knowledge and philosophy. His wisdom and philosophy conceded, "ought he not to have known that Hamlet, Othello, Macbeth, and the Merchant of Venice would outlive all his other works and that his reputation as a poet and philosopher must finally, for perpetuity, rest on the so-called Shakespearian plays?"

In 1618, Bacon became Lord High Chancellor, the highest office within gift of the King. Suppose, we assume, that having this office in view he feared that to be associated with dramatic composition might prevent the attainment of his ambition in this direction, and that he suppressed his name or hid it in a "cypher" throughout his work, so that he might afterwards, by this secret, in-writing of his name, claim these works. He feared Elisabeth. Elisabeth died in 1603, twenty-three years before Bacon died and James I. was his friend.

In 1621, he was brought to trial for malfeasance in office. At his trial for accepting bribes and misusing the power of his great office, he was obliged to confess, in these words, "I do plainly and ingenuously confess that I am guilty of corruption and do renounce all defense." He was fined forty thousand pounds, sentenced to be imprisoned in the Tower during the pleasure of the King, declared incompetent to hold any office of state and banished from court forever. Is it not probable that a man in such a situation would be glad to call to his assistance, for the re-establishment of his position among men, the authorship of those great plays that have since made the name of Shakespeare a synonym for poetical and dramatic literature throughout the civilized world.

After his conviction for bribery, what remained of his reputation that might be imperilled by acknowledging the Shakespeare plays?

The plays were published in 1623; Bacon did not die until 1626. Is it not probable that had Bacon then proved himself the author of those wonderful dramas, that his reputation as a poet and philosopher would have lifted him again into public favor? But he did not claim them.

Is it conceivable that a man who was so selfish that he could sell the honor of the highest civil office of his country for financial gain would decline to acknowledge the authorship of a library of plays that has won the admiration and love of millions of readers to the name of Shakespeare?

Furthermore, Ben Jonson, the first salaried poet laureate of England, was private secretary to Bacon and made the translation of Bacon's *Novum Organum* into Latin. During Shakespeare's life he was also a rival for dramatic honor. As private secretary to Bacon undoubtedly their relations would be to some extent confidential. Can one conceive of such a relationship between Bacon and Jonson without the secret being disclosed? And though Bacon may have forbidden the use of that exposed secret during his life time, we know that Ben Jonson lived ten years after Bacon died.

Now, when we remember that Jonson was striving for fame, that Bacon was dead, that Shakespeare had died ten years before Bacon, and that the field was entirely clear for the gratifying of his highest ambition to establish himself over his rival, Shakespeare, by proclaiming him a sham—a mere temporary concealment of Bacon's greatness, is it at all probable, in view of what we know of the envy, jealousy and selfishness of human nature in general, that Ben Jonson would have allowed this opportunity for crushing his rival to pass without an effort?

But instead of seeking to crush out Shakespeare we find him thus eulogizing him: "To the memory of my beloved master, William Shakespeare, and what he hath left us:

(Selections)

To draw no envy Shakespeare on thy name,  
Am I thus ample to thy book and fame:  
While I confess thy writings to be such  
As neither Man or Muse can praise too much.  
'Tis true and all men's suffrage—

I therefore will begin: Soul of the Age!  
The applause! I delight! the wonder of our stage!  
My Shakespeare rise! I will not lodge thee by  
Chaucer or Spencer or bid Beaumont lie  
A little further off to make thee room:  
Thou art a monument without a tomb,  
And art alive still, while thy book doth live  
And we have wits to read, and praise to give.

He was not of an age but for all time!  
And all the Muses still were in their prime  
When like Apollo he came forth to warm  
Our ears, or like a Mercury to charm.

Look how the father's face  
Lives in his issue, even so the race  
Of Shakespeare's mind and manner brightly shine

In his well turned and true filed lines.

But stay, I see thee in the hemisphere  
Advanced and made constillation there  
Shine forth thou star of poets, and with rage  
Or influence, chide or cheer the drooping stage,  
Which since thy flight from hence hath mourned like  
night.  
And despairs day but for thy volumes light.

The comparison and deduction contained in the four lines:

"Look how the father's face  
Lives in his issue, even so the race  
Of Shakespeare's mind and manner brightly shine  
In his well turned and true filed lines—

are intended by Jonson to show his knowledge of the psychology of Shakespeare as he knew the man by intimate association in their daily walks and evening sessions in company with Beaumont and Fletcher. John Webster, Phillip Massenger, Marlowe and other contemporary writers.

Jonson said, "I loved the man and do honor his memory on this side idolatry as much as any. He was honest and of an open and free nature, had an excellent phantasy, brave notions and gentle expression."

Sir Edward Durning Lawrence, and others who are seeking advertisement for their pusillanimous envy by slandering the greatest dramatist the world of literature has yet known, should go away back down the Hall of Fame and sit quietly in the Shadow of Despair. (Written for THE DRAMATIC MIRROR.)

## BACK OF THE CURTAIN

AMES O'NEILL in his youth played the Savior until public sentiment ended the performance of The Passion Play in San Francisco, and arrested the portrayer of Divinity, bringing him to the dock beside a not yet recovered victim of inebriety of the same name as himself, who caused confusion of identities and brought humor out of chaos. But the records of that time show that the actor O'Neill's native majesty of bearing served him well with judge and public. That majesty plus the atmosphere of experience the younger actor lacked caused his Jacob in Joseph and His Brethren to rear itself in our memories as a pinnacle of achievement. His presentation of the white-robed, snowy-haired patriarch, set visions of him as Lear stirring in our imaginations.

Mr. and Mrs. Otis Skinner, from Tawno Ker, the permanent homestead at Bryn Mawr, send this excellent advice accompanied by a sketch of a country house backed by evergreen trees topped with snow:

"Frame your minds to mirth and merriment, which bars a thousand ills and lengthens life."

A godmother at the stage christening of Ann Murdock was Cathrine Countiss.

"A stage name should be strong," said Miss Countiss to the youngest member of the company, who while braiding her Titian poll wondered what she should be called. "Something short and strong, like Ann."

"Ann, Ann, I'm Ann." The raw recruit vigorously nodded her brilliantly topped head. "I've just been getting acquainted with a new English author, a man with awful ideas. I'll take his name, Meredith. I christen me Ann Meredith."

But the name remained only briefly on the bills. There came to the stage door a suave, determined man who said: "Of course, it's only a mistake, but justice requires that it be corrected. There is already one Ann Meredith on the stage, my daughter."

Which is quite true, as we all remember who saw her pulchritudinously illuminating one of the most recent of the procession of plays at the Harris Theater.

The tyro accepted the inevitable with her characteristic careless good humor.

"Then I'll take the name nearest Meredith," she said. "Hereafter I am and forever shall be Ann Murdock."

Lenox Paul, who is rehearsing the role of a courtier in the new production, Turandot, is making a reputation for wit at the Lambs and in the Turandot company. This is being repeated as evidence that an Englishman may be funny.

The bachelor actor and a countryman were expressing their homesickness, when a rude American dared to say: "If you like England so well why don't you stay there?"

To which Mr. Paul replied with a bow: "My dear sir, we would be delighted, but we can't. My friend here is a forger and I'm a bigamist."

William A. Brady, wearing a deep rut in the pavement between his two theaters, the Forty-eighth Street and the Playhouse, glanced across the street on the night of the opening of the beautiful new Cort Theater, and said to the passerby who remarked: "A rival, I see."

"O, I daresay that people coming out of my theater will say, 'There's a new house across the street.'

Laurette Taylor, holding that curious mongrel, Michael, on her knee, his usual perch in her dressing room, pulled his ears while she looked at the fine four-footed actor.

"I bought Mike for a dollar and a quarter. But it cost me twenty-five dollars to keep him at the dog hospital, so he's fairly expensive."

When Robert Hilliard says anything it's so, so

doubt this story if you dare. "A number of years ago while I was floating around New York on the high tide of popularity, I was lunching with several friends at the Hoffman House before going to the track at Sheepshead Bay.

"I had a tip from my friend, Walter Scheftels, that his great two-year old colt, Highball, the magnificent thoroughbred that afterward broke his leg on the same course and had to be killed, would win the feature event on the day's card, and I was prepared to make quite an important bet on Highball. Scheftels had cautioned me to say nothing whatever to anyone, so that only a few favored friends would profit by the tip.

"Francois, the head waiter at the Hoffman House, well known to all its guests, came to me and asked a tip on the day's races.

"You know all the racing men," he whispered ingratiatingly. "Surely, you know something you can give me, so I can get a bet down."

"I protested with an innocent air that I only played horses according to their public form and had no tips, but he insisted.

"Please, Mr. Hilliard," he beseeched. "I am a poor man. I would like a nice tip. Tell me what to do. In the big race I myself like Highball. Don't you think so?"

"In a spirit of generosity I forgot Scheftel's caution, and thinking only of helping Francois, I answered: 'Absolutely.'

"Well, Highball won in a canter by four lengths, at the generous price of eight to one. Scheftels and myself, with friends of Scheftels, arrived at the Hoffman House that night, our pockets full of money. At the door of the restaurant stood Francois, his face long as the gospels and black as a thundercloud.

"Why? What's the matter?" I hailed him with the joyous democracy of new success.

"Ah! Mr. Hilliard," he responded with a sob in his voice, "I had picked the winner of that race, that Highball, but when I asked you about him you said, Absolutely. I looked at the entries but there was no such horse entered. I went around the pool rooms, but they didn't know anything about such a horse as an added starter, so I stayed off the race. See what I would have got! Eight to one 'Mon Dieu!'"

About the Broadway Hotel where she abides they have named Emma Trentini "The whispering prima donna," because she saves her voice during the day. She sends written orders to the office and listens, but does not answer, by telephone, her replies being mere vocalized little grunts of assent or negation.

William Sill's little daughter, Rosemary, is already begging to go upon the stage. Rumors of the seven year old's cleverness as a dancer recalls the fact that when Lew Fields's popular representative confided to his friends that he expected parental honors, he announced that the child should be named William Sill, Jr. When time proved the impracticability of such a name, Mr. Sill gathered his friends about him and explained:

"You see, at the last moment I changed my mind. Think how much better it is to be a show girl than a press agent."

THE MATINEE GIRL

### NO USE FOR CHORUS GIRLS

University of Illinois and Twin City society sets of Champaign, Ill., decreed that chorus girls, even from one's home town and of unimpeachable character, are unwelcome at dances.

Consequently four students and their guests, members of the Mother Goose musical production, were ordered to leave a Champaign hall where the Saintz Club danced.

Forthwith, in requital, the students chartered another hall, engaged an orchestra, invited friends, obtained chaperons from the faculty and gave a dance where the chorus girls were made to forget that they had been subjected to an indignity.

### THE SPOTLIGHT

Stage impressions taken from behind the scenes of the Metropolitan Opera House by J. Wenger. His paintings for the most part are impressionistic.



THE SPOT LIGHT.  
Painting by J. Wenger.

abounding in color and depending upon the strength of the general idea, rather than the care for detail.

### THE OLD ACTOR

I was an actor once—renowned.  
Respected, feted, laurel-crowned.  
That was in eighteen eighty-three,  
And what was fortune then to me?  
In those departed days of yore  
My friends were numbered by the score.  
And every schoolboy spoke the name  
Of one, the flattered child of fame;  
All seized me proudly by the hand  
And spread my glory through the land.

"Tis different now! I walk alone  
Down the Rialto, all unknown,  
And 'mid the maddening crowd I strain  
To find some friendly face again,  
Backed with a hearty "Hello, G!"  
As in the days of eighty-three.

A smothered laugh, a taunting jeer  
Falls like a pall upon my ear,  
As the base mob in ceaseless tide  
Pants on and brushes me aside.  
Whose eye in jealousy and love  
Once flashed the lightning bolts of Jove,  
Whose cadenced tones with tears oppressed  
Thrilled and enthralled the human breast.  
I made their fathers laugh and cry  
Who now unheeding pass me by!  
The world was mine, and mine the crown  
Of that sweet meed of fame—renown.  
Each passer would have greeted me  
In eighteen hundred eighty-three.

Amid old Broadway's rush and roar  
I stand alone upon the shore  
Of Time, like one who peers in vain  
For some white sail across the main.  
Ah, not a soul remembers me  
Who was a star in eighty-three!

Frederick P. Schrader.



# THE FIRST NIGHTER

Cyril Keightley and Edith Wynne Matthison Score in "The Spy" — "The Woman of It" — a Well-Produced Comedy — "Joseph and His Brethren" — "Somewhere Else."



## "THE SPY"

A Drama in Three Acts by Henry Kistemecker; Empire Theater, Jan. 13; produced by Charles Frohman.

Lieutenant-Colonel Felt . . . Cyril Keightley  
 Marcel Beaucourt . . . Julien L'Estrange  
 Bertrand de Mauret . . . Edgar Norton  
 Julius Glogau . . . Charles Wells  
 Monsieur Jussey . . . Ernest Stallard  
 Baron Stettin . . . Douglas Gerrard  
 Henri Cartelle . . . Charles K. Gerrard  
 Paul Rudiet . . . Isidore Marcil  
 Justin . . . James Furley  
 The Mayor . . . George Barr  
 Dr. Dufot . . . Thomas Turnour  
 Recorder to M. Rudiet . . . C. E. Harris  
 Orderly . . . John Jex  
 Country Policeman . . . Robert Bratt  
 Monique Felt . . . Edith Wynne Matthison  
 Yvonne Stettin . . . Essex Dane  
 Therese Deniau . . . Vera Finlay  
 Annette . . . Jane May

This play, under the title of *La Flambee*, has enjoyed a long run in Paris, and as *The Turning Point* became well-known to London playgoers. In both these capitals a common motive actuated the interest which it managed to inspire. It is a Chauvinistic appeal to French patriotism, which is aroused by anything that has the appearance of a German menace. And as just about that time Englishmen were hearing mysterious sounds of nights, like whirring of balloon-motors, and seeing lights issuing from the portholes of Zeppelin's phantom aerial cruisers, this French play of a Belgian alarmist made something of a stir on the Strand. This appeal is lost over here, and the play stands distinctly on its merits as drama. And as such it possesses only a passing interest, for the eternal triangle of the conventional French society play is but thinly disguised and cloaked by the to us weaker problem of a French officer justifying the murder of the usurer, Glogau, on the plea that he was only meting out justice to a military spy.

Notwithstanding this, the play is so well constructed, the element of suspense is so adroitly sustained, the acting of Cyril Keightley as the principal character and of Edith Wynne Matthison as the woman in the case is so excellent, and the production generally so impressive, that it provides an entertaining evening.

At a chateau on the frontier a reception is given after dinner, and some of the guests stay for the night. Among them are a notable officer, Colonel Felt, and his wife; an ambiguous foreigner, Glogau; a society-loving bishop; and an aristocratic young minister, Beaucourt, member of the Socialist Cabinet. There is evidently a breach between the colonel and his wife. She explains it to the bishop, she finds Felt different from what she judged him to be before marriage. His habit of command has jarred her feminist temperament, and she thinks of divorce and remarriage with Beaucourt.

But the officer's attitude is as much an effect as a cause. He is heavily in debt to the rascally Glogau, and Glogau asks for immediate payment. Glogau gives him the choice between payment and dishonor. An hour or so later Mme. Felt is disturbed in her room by her husband who pleads for a reconciliation. Time and again he changes his ground in order to win her consent, but nothing avails until he blurts out that this is probably the last night that he may spend near her, as he may be arrested in the morning.

What has he done? As a third solution the blackmailer has offered him employment as a spy, and, faced by such infamy and degradation, Felt has strangled Glogau. The woman's relentless spirit gives way to feminine pity on hearing the story and on seeing the despair of her husband. She can now command in her turn. She makes plans, she imparts hope, and inspires a spirit of resistance,

and at the fall of the curtain in the third act, she is leading him on to give the scene of the crime a more plausible appearance.

The intensest moments in the play come in the second act. Monique has made a secret appointment with Beaucourt in her boudoir at one o'clock, at night. Her maid enters and in a state of terror relates that she was awakened by the sound of a falling body below her room. She fears that something may have happened to Madame; but is assured that all is well and is sent from the room.

This is an ingenious little touch to add to the suspense created when, instead of Beaucourt, Col. Felt taps at her door and is reluctantly admitted.

The colonel is rigid with suppressed excitement, and instinctively we connect the unusual sound heard by the maid with the death of Glogau, with whom he had a meeting in his room that night. Man and wife have been estranged to the last degree. With difficulty the colonel makes it clear that his sternness and unsympathetic deportment were only masks that concealed the love of a man who had been trained a soldier. By degrees he unfolds the story of how his secret sacrifice for her had brought him to the brink of ruin and placed him in the hands of the spy to choose between immediate payment or the betrayal of the plans of the fortress under his command. The transition in the character of Monique from aversion for her husband to love and pity in his plight, on hearing that he has strangled Glogau, is nicely indicated, and the act ends as she leads him into the fatal room to remove the evidence of violence.

The third act is early the morning after, with the whole house aroused and the magistrate coming with his aids to investigate the death of Glogau. Beaucourt is the first to scent the truth and accuses Felt of the murder. He is amazed to discover that Monique is determined to share her husband's fate and that his hopes are no longer encouraged by her.

Felt bravely admits the truth to his rival, and Beaucourt is at first inclined to denounce him. But his intention is soon changed when he finds out that Glogau met the deserved fate of a spy, and after a moment's hesitation he clasps Felt's hand and assures him of his sympathy and support.

Mr. Keightley gives a notable performance of the colonel, an intelligent, forceful and well rounded portrayal of a restrained nature; and the signal effect of the graphic impression created by his scene with his wife in the second act, from the time she discovers him on the threshold until she leads him into the room in which the body of Glogau lies, was as much due to the actor as to the playwright. It is altogether a performance which is not easily surpassed. Miss Matthison gave an emphatic lie to the assertion often heard that she relies too much on her elocutionary talents. Her playing was eminently natural and well-toned, preserving the purity of the character and giving it a certain womanly quality that makes Monique sympathetic.

I was unable to warm up to Mr. L'Estrange. At best he gave only a mediocre juvenile performance of Beaucourt, and one got the impression that the part was bigger than the actor. He is obviously not at home in a role of restrained power, which combines the French temperament, and in the interest of his hands he should cultivate a little ambidexterity. Jane May gave a strong performance as the maid in the little scene referred to with her mistress, and Essex Dane acted the part of the hostess like an insouciant soubrette. Ernest Stallard makes an excellent impression

as the bishop, especially when I consider what a clever English dialect comedian he is. Edgar Norton was very amusing as De Mauret, though the silly-ass Englishman seems obtrusively *de trop* in a French drawing room. But such is the internationalization of art.

## "THE WOMAN OF IT"

By Frederick Lonsdale, Produced by William A. Brady, Ltd., Thirty-ninth Street Theater, Jan. 14.

Jackson . . .	George Putnam
Hon. Gerald Bayle . . .	Cyril Scott
Lord Wynlea . . .	Wallace Erskine
Lord Emsworth . . .	Dallas Anderson
Lady Emsworth . . .	Josephine Brown
Hon. Mrs. Bayle . . .	Janet Beecher
Mr. James Spofforth . . .	John P. Campbell
Griffiths . . .	Louis Golden

This is an exceedingly bright and entertaining comedy with a tendency to farce, which is excellently played and well staged, and came in for an undeserved panning at the hands of the daily papers.

The groundwork is far from new, but the author has handled the theme in a new way with unexpected twists and turns, which is the soul of farce. The characters talk intelligently and are unconventional, and I heard more spontaneous laughter on the opening night over the sparkling dialogue and the breezy characterizations than at any farce or comedy this season. The stylish, lively, good-natured Mrs. Bayle, thinking a little separation might prove mutually beneficial, has gone to Egypt for three months and unexpectedly returns to find that her model of a husband, the Hon. Gerald Bayle, has arranged a late supper for two at his London flat. She does not suspect the identity of the lady, but resolves to make matters even by secretly arranging a supper for two, at the same hour and place, with Lord Emsworth.

The truth is, her husband has been carrying on a violent flirtation with the young but stupid and beautiful Lady Emsworth, and a bombshell explodes when Emsworth discovers his wife alone in Bayle's flat and Mrs. Bayle finds that her mysterious rival is Lady Emsworth. But Mrs. Bayle is not to be disconcerted. She quickly invents an excuse to protect Lady Emsworth from the consequences of her indiscretion and then complacently gives her flirtatious husband his *conge*.

Bayle suddenly discovers that Lady Emsworth's sniveling stupidity does not bring her to par with his own good-natured, sensible wife, and does his best to make up with her. But though Mrs. Bayle maintains an unruffled exterior, she is not to be palliated by protestations of repentance, and leaves London to accept the hospitality of her father-in-law, Lord Wynlea, a rich and gallant old spark, who diplomatically observes the benevolent neutrality of a polished man of the world between the belligerents, after having duly warned his son against the consequences of trifling with Lady Emsworth. This is one of the most appealing characters in the comedy.

Mrs. Bayle takes Lady Emsworth with her, determined to act as her mentor in dealing with Lord Emsworth, who is greatly bored by his wife's stupidity, but dependent upon her stipend.

The last act, laid at the country seat of Lord Wynlea, occurs three weeks subsequent to the interrupted supper party, and when the curtain rises, Bayle has tried for five days to persuade his wife to forgive him, without success. Here, too, comes Lord Emsworth, bound on a similar mission; but their methods of bridging the difficulty are radically different. Emsworth, though dependent on his wife, dictates terms, while Bayle exhausts all possible means of changing the disdainful attitude of his wife and is in utter despair. The two men compare notes, and Bayle adopts Emsworth's sug-

gestion of playing the high and mighty Emsworth soon brings his wife to terms, and Bayle is helped in effecting the same end by the accidental meeting of a man who innocently reveals the fact that he had a feverish flirtation with Mrs. Bayle in Egypt. Thereafter the desired reconciliation is soon effected.

The charm of the piece consists in its cleverness. It moves along at a brisk pace, sketches three or four interesting characters in Lord Wynlea, Lord Emsworth, Mrs. Bayle and Lady Emsworth, and is never self-contradictory even in its wildest moments. Lord Emsworth is made the medium of many happy sallies that stir the audience to laughter, and the situations and characters combine to contribute decisively to the same result. The role of Bayle alone is of a conventional pattern, but is well played by Cyril Scott. Janet Beecher was enchanting as Mrs. Bayle. I don't know whether she is an English or American girl, but she played the English lady with a distinction of inborn dignity and playful humor that betrayed her good breeding. Wallace Erskine scored by the cleverness with which he portrayed the world-wise but indulgent father, and Dallas Anderson was immense as Lord Emsworth.

## "NAN"

A Tragedy in Three Acts. By John Masefield. Produced by the Stage Society of New York at the Hudson Theater, Monday afternoon, Jan. 13, 1913.

Jenny Pargetter . . .	Mary Barton
Mrs. Pargetter . . .	Alice O'Dea
William Pargetter . . .	Walter Leonard Howe
Nan Hardwick . . .	Constance Collier
Dick Gurvil . . .	A. E. Anson
Artie Pearce . . .	William Fazan
Gaffer Pearce . . .	Ivan Simpson
Tommy Arker . . .	Sidney Porter
Ellen . . .	Sylvia Zah
Susan . . .	Mary Murillo
The Rev. Mr. Drew . . .	Frederick Powell
Captain Dixon . . .	Henry Stephenson
The Constable . . .	Hugh Trebay

The last act of *Nan* is the most powerful bit of drama that has been seen in New York this year. For almost half of Masefield's tragedy there is nothing except drab bourgeois quarrels and depiction of unpleasant people. Then the play seems to shift its mood. It becomes eloquent and deeply tragic, quite carrying the spectator away by the strong fervor of its imaginative vision of life and men. The dialogue becomes poetical, with the rhythm of grim feeling. The last few moments are tremendous. This is the story:

Nan Hardwick's father was hanged for a crime he did not commit—the stealing of a sheep—although no one except Nan believes him innocent. Nan, "the gallows' child," is taken in by her uncle on her mother's side, William Pargetter. For the sake of his sister William keeps the history of Nan's father secret. But his wife, who bears resentment against Nan because she herself in her earlier days was in love with Nan's father and won only his indifference, does not hesitate to remind her of the manner of her father's death. She nags at her constantly, never omitting opportunities to make comparisons between her own daughter, Jenny, and the "gallows' child."

It is intended that Jenny shall marry Dick Gurvil. Nan loves Dick, and Dick, in turn, declares his passion for her, asking her to become his wife. Then Jenny's mother, learning of this, reminds Dick that unless he marries Jenny his father will cut him off without a penny. If he marries Nan, he will starve. Mrs. Pargetter also reveals to Dick how Nan's father met his death. This last bit of news is too much for Dick, who likes the main chance. At a dance he announces his engagement to Jenny, quite

unmindful of the wound he is inflicting on poor Nan.

This is the situation when the final act begins. Come two commissioners from the Crown to announce that the real sheep stealer has confessed and to pay Nan fifty pounds as "blood money" for the government's mistake in hanging her father. With the stigma removed from Nan's name and fifty pounds to bless herself with, Dick, ever with his eye to the main chance, reaffirms his "real" love for Nan. She tests him by offering him just herself. (The fifty pounds are to be given to Jenny for a dowry.) Dick hesitates. Nan stabs him to death and goes out to drown herself in the high tide. "They will find strange fish in their nets to-morrow," she says.

Nan in one of her impassioned reproaches to Dick sums up the point of the play. The real murderers are those who trample upon the affections of people and kill their hearts. For them there is no law—no punishment that can be applied. They can, twenty years after, offer "blood money." They can pretend, like Dick, to be in love as long as there is any money in their pretense. But their type of love is death.

One could not help feeling during the first and part of the second act that no human being would put up with the insults Nan endured in her uncle's house. Besides, there was no need of it. Why did she not go out to service as Jenny had done? Once, however, we had accepted this assumption of the reasonableness of Nan's staying there, the play became powerful and firm. It moved with poetic dignity to a logical conclusion.

The acting was admirable, especially Constance Collier's playing of Nan. As the false friend, Jenny, Mary Barton played the last act (where she goes into hysterics when Nan pictures her future life) with great skill. The whole performance was an artistic pleasure.

#### "MY FRIEND TEDDY"

Comedy in Three Acts by André Rivoire and Lucian Besnard. Irving Place Theater, Jan. 17. Direction M. Baumfeld.

Didier Morel . . . . . Heinrich Marlow  
Madelein . . . . . Mathilde Brandt  
Francine . . . . . Rose Lichtenstein  
Verdier . . . . . Aug. Meyer Eigen  
François D'Allonne . . . . . Christian Rub  
Teddy Kimberley . . . . . Rudolf Christians  
Jaques Bertin . . . . . Otto Stoeckel  
Madame Théodule Roucher . . . . . Marie Bührke  
Mathilde . . . . . Annie Hub-Foerster  
Juliette Dornoy . . . . . Elise Gardner  
Yvonne Platin . . . . . Constanze von Zeckendorf  
Corbett . . . . . Ernst Robert  
Billy . . . . . Ernst Auerbach  
Alline . . . . . Cenzl Goetzer  
Dominique . . . . . Louis Praetorius

This comedy shows us the American type of character as others see it, for the hero is an American, and Teddy is a very agreeable chap who flatters our vanity rather than otherwise by his modesty, his quiet self-assurance and his enterprise. In the last act he grows a trifle sentimental, but he presently recovers himself and makes a good finish. There is nothing of the brag and cockawhoo bluster about this genial American that Tarkington and others attribute to him, nor the reputed vulgarity of our predatory tribe in foreign lands. And they seem to like him that way abroad, for the comedy scored in its native Paris and is credited with 200 nights in Berlin.

In short, Teddy is a gentlemanly young fellow with an American accent, who while in Paris falls in love with Madelein, the charming wife of Didier Morel, a French politician, and from the moment he claps his eyes on her resolves to make her his wife.

The gaucheries attributed to him by the authors may be a little exaggerated, but are happily illustrative of his sanguine temperament and help to create a good feeling. Observing a furtive interest between the elderly deputy and Madame Roucher, the widow of a President of the republic, Teddy leases a superb villa and invites the trio to become his houseguests. None suspect the trap set for them; but soon the deputy and the widow are involved in an amorous escapade induced by the opportunity, and Madelein—who has long ago tired of her eccentric elderly incumbrance—vows to be divorced, but casts Teddy into a state of dismay by

pledging her hand to a Jacques Bertin, a biased secretary of legations, who has been secretly persecuting her with his attentions.

Truth to tell, Jacques has no honorable intentions toward Madelein, and is rather awkwardly affected by her avowal, while Teddy grows despondent in a very un-American way and is ready to abandon the field. More truth to tell, he has never openly declared himself, being perhaps too honorable to imitate Jacques, and thinks Madelein's choice of the secretary was an irresistible impulse of love, until he sounds him, discovers the worthlessness of the fellow, blandly orders him out of Madelein's house, and then utterly amazes her by his revelation of what he has done and by proposing for her hand. Needless to say, she has loved him all the time and is crowned with unspeakable happiness by his proposal.

The comedy features an interesting central character and abounds in sparkling dialogue, but moves along the lines of least resistance and lacks a substantial "punch." Teddy was delightfully played by Rudolf Christians and Madelein by Mathilde Brandt, both as visiting stars. They are two players of charming personality and attractive appearance. Marlow was characteristic as the deputy. Marie Bührke gave a good account of herself as the widow, and Christian Rub scored in the light comedy role of Teddy's friend.

#### "JOSEPH AND HIS BRETHREN"

A Pageant Play in Four Acts, by Louis N. Parker. Produced by the Liebler Company at the Century Theater. Saturday Afternoon, Jan. 11, 1913. (For Cast see THE MIRROR of Jan. 15).

Mr. Parker very appropriately calls Joseph and His Brethren a pageant play. The status of this form of dramatic art is hardly settled with exactness, but it is fair to say that the dramatic spectacle at the Century might in many respects constitute a criterion by which similar productions could measure themselves. In its best estate, I suppose the pageant play is the harmonious blending of two artistic forms—the dramatic and the beautifully spectacular. How difficult it is to do this successfully, can be best realized by frankly recognizing at the outset that the two forms are in their nature antagonistic. It is almost like trying to mix oil and water. For the beautiful to the eye evokes quiet, aesthetic contemplation. And the dramatic stirs the emotions and instincts to a simulated excitement. Only rarely can the background of a play—especially if it be as beautiful a background as that furnished by Joseph and His Brethren—blend with the emotional excitement of the dramatic situation to make an artistic unity of impression. Twice this occurs in Mr. Parker's play—at the end of the third and at the end of the fourth act.

At the end of the third act we see Joseph, taken from the lowest dungeon, weak, ragged and ill, interpret the dream of Pharaoh before his entire court after all the soothsayers and priests have failed him. Pharaoh makes Joseph second in power only to him in the land, and the whole court praises the humble Hebrew. They bend their bodies supinely to the deliverer who shall save them from famine and wave palm leaves in adoration. It is a moving, dramatic and beautiful scene. The audience at the Century was justly thrilled by it.

Again at the finale of the play there was a scene of reconciliation between the brothers (Simeon is made a crafty schemer in Mr. Parker's version of the biblical story) and the venerable father, Jacob, where the Egyptian populace rejoices with him and them. This also is an eloquent and touching scene. It makes a highly fitting end to the spectacle. In both these scenes, we have a broad and simple situation, reinforced, as it were, by an impressive setting.

At other moments in the play one is too often aware of the conflict between the gorgeous background and the story that is flung against it. Either the scenes are dramatically so theatrical and forced that the setting can occupy the

whole attention (as in the case of the scene in the desert by the Sphinx) or the story has so direct an appeal that one resents the manful efforts of the stage manager and electrician to divert interest from it. The spectator is in a state of unstable equilibrium—now it is the picture that engrosses him; a minute later, it is the story of Joseph and His Brethren.

When Mr. Parker keeps rigidly to the simple story in the Bible, the dramatic effect is admirable. It is broad and sweeping. When he attempts to make the story subtle or to motivate the actions of the characters with any kind of fineness, he often succeeds in being merely melodramatic. For example, he makes Potiphar's wife, Zuleika, a sort of modern siren of the *Bella Donna* type. It is she who buys Joseph from his brethren, after he has been rescued from the well where they threw him, as a slave for her future husband. It is she, of course, who in the second act, entitled "The Temptation," calls Joseph to her room from which he flees leaving his coat behind, and then with the customary fury of a woman scorned accuses him of treachery to her husband and has him cast into prison. In the fourth act it is her eyes jealous Potiphar burns out when he learns the truth. This whole story is an interpolation, something unpleasantly extraneous. Probably it will contribute to the popular success of the play, which is sure to be enormous. It will not help it artistically.

So far as the dialogue goes, Mr. Parker has done well. It is not a strange mixture of King James's English and the modern style, but a fairly consistent speech of dignity and firmness. Unfortunately the actors have not paid the same attention to a consistent enunciation, with a result that is often unpleasant.

The story is told in four parts—"The Coat of Many Colors," "The Temptation," "The Dreams" and "The Deliverer." There are thirteen scenes, all of them deep set and beautiful. The whole production moves with commendable swiftness, although the reduction of the time of playing by a half hour would not be at all disadvantageous.

To romantic breadth, as Joseph, Brandon Tynan added a boyishness that was very engaging. As the interpreter of dreams to Pharaoh he was excellent in every respect. Pauline Frederick, as Zuleika, made a beautiful enchantress who, if she erred at all in the temptation scene, erred on the side of decency and self-restraint. James O'Neill played the venerable, white-haired father Jacob so well that Jacob seemed never in his dotage, as so many patriarchs appear on the stage. Howard Kyle played Simeon quite effectively by imitating the conventional conception of Shylock in *The Merchant of Venice*. Lily Cahill was a pretty and dainty Asenath, lacking somewhat the power to achieve broad effects so necessary in a play of this kind. Frank Losee played Potiphar with a pleasantly rough vigor. Violet Romer danced not disagreeably.

On the whole, Joseph and His Brethren is just the right mixture of scenic impressiveness, biblical simplicity and melodramatic thrill to achieve a success which will have to be measured not in terms of months, but of years.

#### "SOMEWHERE ELSE"

A Musical Fantasy; Book and Lyrics by Avery Hopwood, Music by Gustav Lunders. Broadway Theater, Jan. 20; produced by Henry W. Savage.

Mary VII. Queen of Somewhere Else  
Cecil Cunningham  
Villainus . . . . . Will Philbrick  
Chloe . . . . . Mlle. Elene Leska  
Billy Getaway . . . . . Taylor Holmes  
Rocky Rixon . . . . . Franklin Farnum  
Hepzibah Dodds . . . . . Catherine Hayes  
The Cheerful Executioner . . . . . Donald Chalmers  
Teddy Wood . . . . . Burton Lenthal  
Deputy Chief Boy Scouts . . . . . Marion Whitney  
The Messenger of Dawn . . . . . Edith Thayer  
A Lad Named Cupid . . . . . Violet De Bicca

Col. Savage seems to foresee a reversion in public taste to that form of entertainment immediately antedating the reign of *The Merry Widow*; for though the programme calls it a musical fantasy,

a more definitive term would be a musical extravaganza of the old school.

*Somewhere Else* takes us back to the days of 1492 and that class of musical burlesques, and Mr. Hopwood will be less entitled to the credit for writing a success—if it shall prove so fortunate—than Frank Smithson, who staged it; David Marion, who arranged the dances; Hy. Mayer, who designed the costumes, and Ernest Gros, who painted the scenery. Musically it is up to the best efforts of Gustav Lunders, and the company is excellent. But its merits consist chiefly of the colorful effects achieved, the admirable dancing and the audacious costuming, leaving little to the imagination where the female form divine is concerned. The whole is little better than a picturesque hodgepodge of brilliant effects and beautiful chorus ladies.

The scene is laid in the land of *Somewhere Else*, presided over by the beautiful Queen Mary. Here on his yacht comes Billy Getaway of New York City, who is trying to forget that he was ever married to his late deceased spouse and to escape from his stepdaughter, Hepzibah Dodds, aged forty-five and weighing half a ton. But on landing in this fantastic region it develops that Hepzibah has shipped as a stowaway and is right on his heels. Cupid discharges a dart into the heart of Getaway and also into that of the queen, and both conceive a violent fancy for each other. But in order to deceive the queen he tells her that his stepdaughter is but three years of age, and to carry out the delusion Hepzibah is hypnotized by Getaway's friend, Rocky Rixon, to believe herself an infant and thus is introduced to the queen in a monster perambulator. Accidentally clapping his hand, Hepzibah awakes and is preparing trouble for her stepfather. But fortunately Cupid has also pierced her heart and that of the queen's eccentric stepuncle, Villainus, and all parties are made happy. Rixon having formed an attachment for Chloe, the queen's cousin.

Cecil Cunningham made a stunning queen, and Mlle. Leska won instant favor by her excellent singing in the part of Chloe. Taylor Holmes, barring a tendency strongly to overact, was very amusing as Getaway; but the most pronounced hits of the opening night were Will Philbrick as Villainus and Catherine Hayes as Hepzibah. Violet De Bicca, however, deserves notice for a delightful impersonation of Cupid.

The two acts are laid in the palace garden of the queen and the nursery of the royal children. The chorus was specially noteworthy as part of a diverting entertainment.

#### AT OTHER HOUSES

WEST END.—*Hindle Wakes* was presented last week at the West End. A fine reception was given the English company, particularly Herbert Lomas, Roland Young, Emelie Polin, and Alice O'Dea. This week *Ready Money*.

METROPOLIS.—Cecil Spooner and her company are presenting *The Seven Sisters* this week at the Metropolis Theater to pleased audiences.

GRAND.—*Excuse Me* is delighting large audiences at the Grand Opera House this week. The comedy was hugely enjoyed on Broadway and has undergone no material changes in personnel.

AEOLIAN HALL.—Leginska gave her first New York piano recital at Aeolian Hall Monday afternoon. She is a young Russian artist who has had remarkable success in London, Vienna, Hamburg, Paris and other European centers. She was well received here.

HARLEM OPERA HOUSE.—Paul Wilcock's version of *Thais* is well presented at this popular stock house this week.

NEW AMSTERDAM.—Christie MacDonald began a two weeks' engagement at this house Monday evening in *The Spring Maid*, and met with a cordial reception.

HARRIS.—John E. Kellard changed his bill Monday evening to *The Merchant of Venice*, giving a very acceptable performance of *Shylock*, supported by practically the same cast which appeared in *Hamlet*.



# THE NEW YORK DRAMATIC MIRROR

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## ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Classified Advertisements will be furnished on request.

## ANOTHER TAX?

Prof. MAXIMILIAN TOCH has an ingenious plan to provide a permanent charity fund. In an address to the subscribers of the Sanitarium for Hebrew Children at Rockaway Park, on the 14th inst., he urged a tax of 10 per cent. on all seats sold at the box-offices of theaters. He declared that \$50,000 is spent every night in New York for amusements—in round numbers \$21,000,000 a year—which would be \$2,100,000 a year for the benefit of charities similar to the Sanitarium. This is known as the French plan in vogue in Paris.

This plan Professor Toch urges us to adopt by all means. But evidently he forgets, when he purposes putting an additional burden of taxation on the theaters, that not only are the playhouses in this country already subjected to extraordinary burdens, but that the conditions in France and the United States as regards theaters are radically different.

In France many of the playhouses are supported by taxation and enjoying other immunities and privileges, whereas we, as a general class, are still filled with the spirit of Puritanism and therefore prenatally disposed to treat a theater as an institution that should be hedged about with all kinds of embarrassing restrictions. It might be better if the conducting of theaters were strictly administered as a special privilege, under the aegis of a commission, at least in the larger cities. But that is a contingency which may be safely deferred to the great docket of future events.

It is quite in order, however, to inquire why the theatrical profession, enjoying no special privileges whatever, should be the only institution taxed for the support of charity—why this burden should not be equally divided among all the professions—lawyers and doctors as well as actors, for in the end it is the actor who pays the toll.

Or does Professor Toch mean to shift the burden to the playgoer? That, of course, would open another chapter of discussion.

## MARY PAGE

The heated discussion which has been raging in the columns of the *Evening Sun* for the last few weeks over the character and moral standards of MARY PAGE, an imaginary personage who exists only as a vivified figure in EDWARD SHELDON's play, *The High Road*, is a hopeful and interesting sign. It has long been the custom of Londoners to write exhaustive and polemic messages to the editors of their papers aenent the settings, purpose, or mere dramaturgy of a current play. Recall how the pages

of the London *Evening Mail* were sometimes almost filled with fiery denunciation or praise of Hindle Wakes. Or, again, recall how the recent Barker-esque productions of SHAKESPEARE have evoked many clever comments from "Your faithful reader."

Now to find New Yorkers taking enough interest in a play to indulge in a protracted public discussion of it, is some indication that the theater is not universally regarded as a formal "fill in" between dinner and bed. Of course, just now the discussion is waged with tremendous seriousness. It is difficult to acquire the light, bantering, and pleasantly satirical tone of those who for some time have been at the game. That will come in time. But, meanwhile, making no pretense to pass judgment upon the particular virtue or lack of it in MARY PAGE, we can welcome with pleasure this beginning of a recognition of the drama as an integral part of current life and interests, and not a mere amusement entirely divorced from them.

## CHEAP MUSIC

THE MIRROR, in its broad benevolence, has taken occasion to recommend to the American producers of musical pieces the experiment of having the music for their productions composed by real composers; but it was not aware of the managerial side of the question which concerns itself with the obstacle in the way of this devoutly to be wished consummation.

That is that the recognized composers make heavy demands for their work in a financial way. The others are not so particular how much they are paid. So the public gets the second-best for the first-best price. It is an error of judgment, of course, for the best quality of anything commands the best rate of compensation. Yet managers pay fabulous bonuses for European musical pieces and expend fortunes on costumes and stage effects, while they relegate music to a subordinate place in their calculations, usually choosing trash that palls on the ear as soon as it is heard.

## A FRIEND IN CONGRESS

Editor DRAMATIC MIRROR:

SIR.—Will you spare a few lines in your columns to call attention to Congressman J. R. Clancy, who has just been elected from Syracuse. Here is a grand opportunity for those of us who live back of the curtain much of our time to have a friend in Congress who will help us to better the sanitary conditions of our people. If actor folks, stage hands and those interested will write him a letter, to have what is most needed, a United States health inspector appointed to investigate unhealthy stages, as well as much else, our J. R. Clancy, congressman, can help us. The theatrical people have one of their own on the job, and we wish him godspeed.

Yours truly,

M. O'BRIEN.  
 SYRACUSE, N. Y., Jan. 8, 1913.

## SPARKS FROM THE FLASHLIGHT

(London dispatch in N. Y. "Tribune.")

A course of massage, Turkish baths and other weight-reducing methods would appear to be essential to the girl of corpulent dimensions who desires to secure any prominent role in the modern English musical comedy. At least the indications point that way, and a prominent English comedy actress has been telling us this week that "if Venus herself asked for an engagement as principal in the present-day musical comedy, she would probably be told to try a swimming act, or bluntly informed that she was too stout."

This lady, who is now of comely dimensions, and possibly spoke from bitter experience, gave it as her opinion that the cause for this change was that all the musical comedies of to-day are about a girl.

"I suppose," she said, "from the artistic viewpoint it is right that actresses with girlish figures should have the preference. Still, it is hard for those who have developed on nature's lines. The motto for the would-be actresses is every curve is a wrong turning. Kipling's idea, a rag and a bone and a bank of hair, taken literally, is not a bad ideal for an actress nowadays. The craze for girlish figures," went on this evidently incensed footlight favorite, who, in strictest confidence is what might be described as fat, fair and forty, "has become a perfect mania with managers nowadays. The straight line is the way to fame on the stage. If an actress possesses a figure that curves according to the classical ideal, she had better resign herself to playing dowager parts; there is really no demand for her as leading lady."

"You have but to look around at the many musical comedies at present before the public to realize the truth of this. Not only are the principals 'slimly built,' but, as far as possible, the lady members of the chorus are selected for their girlish figures. In my early days it was very different. Managers would not look at a girl who had not what was termed a good figure. What they considered perfect, or almost so, is now described as 'fat.'

"Many of us who were graduated through the chorus would never have been on the stage if the present ideal of beauty had been the standard then. The primary test for a chorus girl in those days was the ability to wear large-sized tights with distinction, and we always pitted the girls who had to put on frocks to cover their deficiencies."

(Other times, other manners!)

## EDITOR'S LETTER BOX

C. B. CASTLEMAN, Charlotte, Tenn.—We believe it to be first class and reliable, and suggest that you send for the prospectus of the school, with terms, etc.

J. O. HOLMES.—The Five Frankforters was produced by the Irving Place company, and afterward in English by the Shuberts on the road; but apparently the comedy has been abandoned.

M. J. B., Kansas City—Elliott Dexter appeared with Margaret Anglin in Edward Sheldon's drama, *Egypt*, playing the role of Faro, the gypsy lover. Miss Anglin is now presenting *Green Stockings* and a new play, *The Child*, by Elisabeth McFadden, in the Southwest, and it is not known whether Mr. Dexter is in the company. Stanley Dark is playing leads in *Green Stockings*.

ROBERT BARCLAY, Newark—Fritz Lieber, before going upon the stage, was prominent in Chicago high-school athletics, being at one time all-round champion athlete of the city schools. He got a small part in stock at the People's, and then playing in the companies of Bill Greet and Julia Marlowe. He first attracted attention as De Nemours, in Robert Mantell's production of *Louis XI* in 1908.

J. B., New York.—Lincoln J. Carter is author, or part author, of *The Fast Mail*, *The Tornado*, *The Defaulter*, *Under the Dome*, *The Heart of Chicago*, *The Flaming Arrow*, *Down Mobile*, *Remember the Maine*, *Chattanooga*, *The Eleventh Hour*, *The Indian's Secret*, *Alaska*, *The Darkest Hour*, *Two Little Waifs*, *The Madman*, *Bedford's Hope*, and *The Cat and the Fiddle*.

A. J. N., Kansas City.—Get your first experience in a local school, if it is a good one; read the best criticisms and good works on the drama, *The American Playwright* and *The Dramatist*; then try to get into a stock company, after which try New York. This city is at present overrun with actors out of engagements, many of them

with years of experience and a reputation. But there is always room at the top.

A. J., San Francisco—Impossible to ascertain whether Frank Armstrong, who played this year at the West End, is the same player who was in Oakland, Cal., 12 years ago. The last picture of Tyrone Power appeared in the issue of Oct. 2, 1912. It was a group photograph of the Julius Caesar company. No individual picture has appeared in *The Mirror* in some time. We do not know whether Crane Wilbur wrote *The Morning After*, but he is the author of several vaudeville playlets, including *Captain Barry*, used by Fiske O'Hara. Mr. Wilbur is now a photoplay star. Personal questions cannot be answered. Present engagements of Dorothy Bernard and Gordon Sacville not known.

G. K., New Orleans.—1. We cannot inform you of the cost of copyrighting a play in Germany, France and Great Britain. Write to the Copyright Bureau, Library of Congress, Washington. 2. The managers you name read plays after they have been recommended by their play readers. 3. The address of the National Federation of Theater Clubs is 1402 Broadway, Knickerbocker Building. 4. Chicago producing managers: Harry Askin and W. T. Gaskill & Company, Grand Opera House; Holland & Filkina, 1512 Tribune Building; Klimt & Gazzolo, Criterion Theater; Wm. P. Mann, 228 La Salle Street; Rowland & Clifford, Masonic Temple; Mort H. Singer, Princess Theater Building; United Play Company, Masonic Temple.

J. E. H., Portland, Me.—Frederick E. Mortimer played the role of Colonel Mavor for four seasons in *Under Southern Skies* and also acted as stage director. He left Harry Doel Parker's management in March, 1909.

J. Parker Coombs played the following roles at the New York Hippodrome: Sergeant Ruggles in *The Auto Race* in 1907; the Russian Colonel Ostag, in *The Battle of Port Arthur* in 1908; John P. Vanderveer in *Sporting Days* and Count Malini in *The Battle of the Skies* in 1908, and Colonel Cook in *A Trip to Japan* and Dan Willoughby in *Inside the Earth* in 1909. He alternated in 1904 with Homer Lind as Klingsor in *Parsifal*, and, also in 1904, played Carlos in *The Yankee Consul* with Raymond Hitchcock.

## TYRONE POWER REPLIES

Charges William Faversham with Wanton and Unqualified Falsehood

To the Editor of THE DRAMATIC MIRROR:

SIR.—I have read, with surprise and pain—because of the maliciously misleading remark quoted in it—the article in your issue of to-day, entitled "Frank Keenan's Face." I have not seen the interview which you mention as having been vouchsafed by Mr. William Faversham to a Baltimore newspaper, and so cannot comment on it. But the remark by Mr. Faversham, "explanatory" of my withdrawal from his "All Star Julius Caesar" company—the remark that "Power was a victim of jealousy and was annoyed because he had failed to make the hit he had expected to make in the part"—is a wanton and unqualified falsehood.

The publication of details of business disagreements which arise between actors and managers is something I deplore, but when I find myself accused by a prominent manager of the most contemptible and petty of feelings, I think that I may, without impropriety, briefly defend myself.

The real reason that I am no longer playing Brutus with Mr. Faversham is well known to him. After the conditions in his company had become such as to render it impossible for me properly to perform my professional duties (in which uncomfortable situation I received earnest expressions of Mr. Faversham's sympathy and reiterated promises of relief), I was, personally, so grossly insulted that no self-respecting course was left open to me but to withdraw, the instant I could properly do so, from all association with Mr. Faversham and his theatrical company.

I am old-fashioned enough to believe what Mr. Faversham appears not to consider—that an actor should always remain a gentleman, and that no salary is large enough to compensate for loss of self-respect.

I do not desire to enter a controversy with Messrs. Faversham and Keenan. My business is not to talk but to act, as well as my poor faculties enable me, and to that business, as far as possible, I desire to devote myself.

Any question as to whether or not I had even the slightest reason to be dissatisfied with the reception so generously given to my performance of Brutus, by both press and public, must be decided by others—those who are familiar with the subject and my humble efforts.

I hope you will find space in your columns for this communication, and, thanking you for the kindness of the tone of your references to me, I am,

Very sincerely yours,  
 TYRONE POWER  
 THE LAMBS CLUB, Jan. 18, 1913.

## BROADWAY FAVORITES OF THE SEASON



JOHN CUMBERLAND.

The name of John Cumberland on a programme usually means success for a Broadway production, for this young man has appeared on Broadway yearly, and each time has won greater success than the previous season. *Girls*, *The Commuters*, *A Man's World*, *Snobs*, *A Rich Man's Son*, and *The Yellow Jacket* are the sextette of productions in which he has triumphed. However, his stage career has been a long one, and a greater part of it has been spent in stock companies. In Worcester, Mass., Mr. Cumberland holds the honor of being Worcester's favorite, for every Summer for the past seven years, with the exception of last Summer, has found him featured at the head of a Worcester company.

Mr. Cumberland has been connected with stock companies in Providence, Rochester, and Indianapolis, where he played a great variety of parts and proved adequate. It is a severe task to be obliged to play heavy roles one week and light comedy the next, but Mr. Cumberland has proved his usefulness in many ways with stock organizations, and being ready for all emergencies was at one time called upon to fill the character woman's role when the actress was stricken with illness.

During the present season Mr. Cumberland's remarkable performance of the minister in *A Rich Man's Son* saved the piece from the grave for a few weeks; later he was seen as the property man in *The Yellow Jacket*, in which he was again successful.

No doubt, before the end of the present season, Mr. Cumberland will be seen in another Broadway production, for his appearances are awaited with interest.

CHAMBERLAIN BROWN.

### SOCIETY RECRUIT FOR STAGE

Miss Evelyn Provost, a cousin of Mr. John Jacob Astor, and popular in Brooklyn society, has deserted the latter for the allurements of the footlights. She is now rehearsing in *The Kingdom of Destiny*, a Shubert company.

Miss Provost has mental as well as physical charms, qualities which make for success in any career, but especially so on the stage.

### PERSONAL

**BERNHARDT.**—Sarah Bernhardt, the artistic, the optimistic, and the ever youthful, declares 100 years to be a short life, and that if one dies before that life is cut off prematurely. "A hundred years are necessary before one learns to appreciate the joy of living; before one knows how to admire—if not everything—at least a great deal; and then one would die without having exhausted all the delights of life."

**LABADIE.**—Harriet Labadie, the dramatic interpreter of plays, continues to win golden opinions for her beautiful interpretation of all that is best in dramatic literature. Alone and unaided by mechanical accessories she succeeds in holding her audiences under the spell of her inspired art. Madame Labadie is not only gifted mentally but is physically so endowed as to fascinate her audiences wherever she appears.

**KNOWLES.**—R. G. Knowles, after completing a series of humorous and artistic Travel Talks in New York, is scoring a hit in other cities with his finely illustrated intimate narratives of rambles in foreign lands. Mr. Knowles has a way of getting close to the hearts and minds of his public.

**BROUGHAM.**—It will be of great interest to the many admirers of Ethel Brougham to learn that, after a long absence from the footlights, she has returned with a sketch called *The Directress*, and will be seen on Broadway within a few weeks. Her last appearance was with *A Greek Slave*. Since then she has traveled extensively through Europe.

**SIMONE.**—Mme. Simone, at the close of her tour in *The Return from Jerusalem*, at the Powers in Chicago, on the night of Jan. 12, refused \$3,000, for a one week's appearance in vaudeville, in a one-act play, or an act from *Frou Frou*, under Lyman B. Glover's management. Mme. Simone and her husband, Mr. Casimir-Perier, returned to New York and immediately took passage for Paris. In February she will present Henri Bernstein's new play *The Secret*.

**ROBERTSON.**—In an interview, in which he admitted that he will reach the age of sixty next month, Mr. Forbes-Robertson declared his belief that the English stage was never better than it is to-day; that the plays are better, the acting more thorough and the general outlook never brighter. "The whole note of the English stage," he said, "is that it is more cultivated. Criticism has had its good effect; it has produced a wider interest in the drama and has made the public expect more. But the real advancing influence has been the fine work of the repertory theater. And chief praise should go to Miss Horniman, of Manchester, and Lady Gregory, with the Irish Players. There have been tentative efforts in London, but these two ladies have stood to their guns for years, and I believe that now they are even reaping the benefit financially."

**VAN DYKE.**—Dr. Henry Van Dyke of Princeton, in an address on "The Poet Tennyson as a Moral and Religious Teacher," delivered at the University of Pennsylvania chapel on January 12, made a plea for the poetry of the Victorian era and denounced the modern critics who attempt to belittle that period. Among the rest he said: "There has arisen in our day a sad and silly fashion of contempt for the Victorian era. Poetasters, not only minor, but minus, and monkey critics, as George Bernard Shaw, assume an air of supreme disdain toward that great age of poetry. Anything Victorian is contemptuous to those who live in this Georgian era, as I suppose it should be called."



Photo by Flick, Stamford, Conn.  
LEWIS J. CODY.

Mr. Cody for a long time has been one of the most promising young stock stars and actor-managers. He has severed his connections with the stock company at North Adams, Mass., where he was a favorite star with theatergoers. He was interested in the management of the company, receiving a percentage as well as a salary. Mr. Cody contemplates leaving the stock company field entirely.

## PROMINENT CRITICS



Photo by Jacobs Photo Shop, Seattle, Wash.

JACK BECHDOLT,  
Dramatic Critic Seattle Post-Intelligencer.

Jack Bechdolt, dramatic reviewer of the Seattle *Post-Intelligencer*, first thought seriously of newspaper work as a profession when the San Francisco earthquake of 1906 shook him out of the Clay Street studio where he was sleeping. Before that time he had imagined that the life of an illustrator ought to be peaceful enough to suit any man.

Since June, 1906, Mr. Bechdolt has been with the *Post-Intelligencer* as a reporter, as assistant city editor and at present as editor of the Sunday magazine and dramatic reviewer. In a note to *The Minion*, Mr. Bechdolt modestly declares: "Having discovered early in the game that what he had to say about their plays did not seem materially to affect the career of the players who spend a week or two weeks in stops at Seattle, Mr. Bechdolt believes that a reviewer's principal duty is to let his townspeople know whether a performance will please them or otherwise. This he tries to do according to the best of his ability."

Aside from newspaper work, Mr. Bechdolt writes adventure stories for boys, and sometimes sells them. He is a young man and ambitious, but never intends nor hopes to write a play.

### PLAYS AND PLAYERS

Cohan and Harris have engaged Reba Gordon to follow *Annie Hughes* in *Hawthorne*, U. S. A.

Judith, a new play in three acts, by E. B. de Marney, which is the pen name of a New York physician, has been accepted by Sarah Bernhardt for production at her Paris theater.

The Iron Door, by Allan Davis, is the name of a new drama now rehearsing, and to be produced the latter part of February, under the management of John Cort. Frances Slosson, Gertrude Dalton, Forrest Robinson, Eugene O'Rourke, Leo Donnelly, Wayne Campbell, Wilson Day, and Joseph Burrows are among the principals engaged for the cast.

The Glassblowers, a lyrical play, by John Phillip Sousa, will be produced for the first time at the Shubert Theater, Rochester, N. Y., on the night of Jan. 27, with John Parks, Gilbert Gregory, Charles Brown, Edward Wade, George O'Donnell, Tony Nash, Edna Showalter, Dorothy Maynard, Maude Turner Gordon, Louise Ford, and Margaret Farrell as principals.

Charles W. Allison, after several years' absence from the stage, during which time he became popular in the hotel business, has returned to the profession, in which he won name and fame during a long period of useful prominence. Mr. Allison has played leading Shakespearean comedy characters with most of the leading American and English stars of the past, and has, besides, made many a hit in comic opera and negro characterization. Those who recall his excellent representation as the minister to Dahomey in Charles Hoyt's *A Texas Steer*, can testify to having seen one of the most unctuous characterizations ever seen on our stage. Mr. Allison's return will be a welcome one. The stage needs a few more Allisons these days.

## H. B. WARNER LEAVES TYLER

H. B. Warner, who for a number of years has been acting under the management of George C. Tyler, passed under the management of Maurice Campbell on Jan. 15. Mr. Warner began rehearsals immediately in a new play entitled *The Ghost Breaker*, by Paul Dickey and Charles Godard.

## EVELYN NESBITT THAW BROKE

In the suit of the Gorham Company against Evelyn Nesbit Thaw, wife of Harry K. Thaw, the slayer of Stanford White, to recover \$2,041, which came up before City Court Justice Green, on Jan. 16, for the second time, her attorney, John Reilly, told the court that Mrs. Thaw was unable to stand the expense of the trial, and that she couldn't afford to take a taxi-cab to court to find out what became of the case.

Replying to the question if Mrs. Thaw was willing to have judgment rendered in favor of plaintiff by default, Mr. Reilly said:

"That is quite correct. My client finds herself in such reduced circumstances that she is unable to bear the burden of a second trial."

## FAY TEMPLETON RETURNS

Fay Templeton will return to the stage for a brief engagement at Hammerstein's Victoria during the week of Feb. 24. Save for her engagement with Weber and Fields, it will be Miss Templeton's only appearance on the stage since her retirement several years ago.

## POWER CLOSES TOUR

James T. Power closed his tour in Two Little Brides, at Easton, Pa., Saturday night, Jan. 12.

## CYRIL MAUDE COMING

A London cable confirms the statement that Cyril Maude had entered into an arrangement with the Liebler Company for a five months' tour of the United States, beginning next October. The plans are indefinite. He could only say that he would open in New York.

## "TRUXTON KING" ON TOUR

George M. Gatti, of the United Play company of Chicago, was in New York last week arranging to send out two companies in a dramatization of *Truxton King*, by his wife, Grace Hayward. The two new organizations will make a total of ten companies on tour.

## "THE LIGHT" EXPIRES

The Light, the Marquise of Queensberry's new play, "went out" at Springfield, Mass., last week, closing quietly. Erma La Pierre was leading woman of the piece during its brief try-out.

## BESSIE MCCOY'S RETURN TO STAGE

If friends may be believed, Bessie McCoy, who about a year ago became the wife of Richard Harding Davis, the novelist, has already tired of the quietude of home life, and will shortly return to the stage under the management of Charles B. Dillingham. It is not claimed that any marital breach has taken place. Miss McCoy has been living at her husband's country home near Mount Kisco, N. Y. But she is quoted as telling one of her friends recently:

"I have never been able to believe that a woman's work should consist of milking cows and feeding chickens, and I am going back to do some real work."

## WILSON LEAVES FROHMAN

Comedian Signs Contract to Appear Under Cort's Management

Francis Wilson, for a number of years one of the most successful stars under Charles Frohman's management, has signed contracts with John Cort whereby he will star under Cort's management. The first production will be *The Spiritualist*, written by Wilson. It will be put into rehearsal next week and will be given a New York presentation next month.

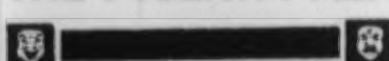
## SUIT SETTLED

The suit growing out of the refusal of Blanche Ring, an actress, to play at the Garrick Theater, St. Louis, last January, after she had been booked to play there, has been dismissed. The only damage incurred was \$150 paid the attorneys for the Garrick for getting out an injunction to restrain the Garrick management from advertising her company to appear at a rival playhouse.

## MISS LIPMAN WINS POINT

Supreme Court Justice Greenbaum overruled, on Jan. 14, a demurrer by Werba & Luescher, to a suit by Clara Lipman for breach of contract. The contract provided that Miss Lipman was to star in *It Depends on the Woman*, and if that failed she was to have another star role, so that she would have at least ten weeks' employment. The court found that the defendants had failed to produce that play, or give Miss Lipman a part in another.

## THE PUBLICITY MEN



in that respect. He is also a good vaudeville manager, for he has pretty successfully seen to it for the last five years that his audiences at the Fifth Avenue find nothing dull in their weekly entertainment, either.

If actors will only emulate the example set them by Eva Tanguay, they will learn a thing or two in the art of making réclame. Ever springing new surprises, which keep her flourishing like the green bay tree, her most recent achievement is in the press-agency line, and is worthy of a hundred-dollar-a-week man. Eva requests criticisms of her newest "offering" from her "thousands of admirers" through the mail. She wants to ascertain just what they think of it.

"I am always anxious to know if I am all right or all wrong, and want my friends who have made my success possible to make suggestions that might prove of value and help me to retain my prestige.

"So if they will write to me at the Alhambra, I shall give my earnest attention to their letters," announces Eva.

Isn't this just too cute?

Harry S. Hopping, carnival, circus and theatrical agent, has been seriously ill for the past six months, having been confined to his bed for seventeen weeks. He had the misfortune to lose his father Thanksgiving Day. He would be pleased to hear from his friends, and also to have professional friends, playing Indianapolis, call on him at No. 450 Douglas Street.

Robert N. Watkin is handling the publicity work for the grand opera season in Dallas, Texas, for which season \$40,000 has been guaranteed.

## MRS. PAT CAMPBELL BETTER

A London report brings the information that Mrs. Patrick Campbell, who has been sick for some time, was again operated upon on Jan. 14. Her condition is said to be satisfactory.

## SEAGRAM—OTWAY

Wilfred Seagram, a well-known English comedian, who has appeared in this country in support of Fred Terry and George Arliss, and who is at present seen as the Englishman in *Excuse Me*, on Christmas Day, in the Little Church Around the Corner, married Rita Otway, who until recently has been touring as *The Merry Widow*, and is now appearing as Mrs. Wellington in the Western *Excuse Me*.

## WOODRUFF IN VAUDEVILLE

Henry Woodruff made his vaudeville debut at the Colonial, this city, last week, in a sketch called *A Regular Business Man*, by John Stokes, in which Douglas Fairbanks appeared for a while last season. Mr. Woodruff made a good impression in his role.

## DIVORCE IN TWENTY MINUTES

It took less than twenty minutes to annul the marriage tie between Joseph Cohen and Blossom Seeley, on Jan. 15. The suit, which was instituted by the husband, was undefended. Cohen named "Rube" Marquard, the left-handed pitcher of the Giants, as the correspondent.

## NEW CRIME PLAY

Werba and Luescher Will Produce "The Master Mind," with Edmund Bresce, in Ithaca

Another crime drama, *The Master Mind*, by Daniel D. Carter, will be produced in Ithaca by Werba and Luescher on Friday, Jan. 24. Edmund Bresce plays the principal role of a master criminal, who misdirects his followers as the result of wrongs and sufferings caused by civil and social customs. With Mr. Bresce are Katherine La Salle, Elliot Dexter, William Riley Hatch, Dorothy Rosemore, Morgan Coman, Edward Gillespie and Sidney Cushing. After a fortnight in Syracuse, Rochester and Baltimore, *The Master Mind* will come to New York.

Five years ago Mr. McCune left the "legitimate" to join the vaudeville game. He has been in it ever since, and, with the exception of eight months, his office during those five years has been at Proctor's Fifth Avenue. His present duties consist merely in laboring about eighteen hours a day, looking after twenty-six different Proctor houses, doing all the publicity work for the Fifth Avenue and booking his own acts. Mr. McCune seems to like it, however. He says the game is full of fun. Considering the fact that he is responsible for the safety of the patrons of the house, and that nearly every week's bill includes an act where a slip of the performer might injure many in the audience (such as juggling acts or sharpshooters' thrills), we must admit there is a certain zest in the daily routine of his occupation. And Mr. McCune would not be the type of man to find any occupation in life very dull. He is a good Irishman

and, Adrietta Brown, Winifred Banks, Maude Blair, Katherine Bronson, Laurette Brown, Alfa Bryer.

Carmontelle, Hattie, Bath Cooley, Katherine Cherry, Grace Oughlin, Adelida Cummins, Anna Cleveland, M. Collins, Adele Court, Mabel Daunt, Ruth Clark, Jeanne Collins, Mabel Dawson, Gladys Clifton, Gertrude Claire, Maria Costa, Caroline Cross, Irma Croft, Dorothy Cleveland, Florence Carpenter, Hortense Clement, Mable Clark.

Dwyer, E. M., Claire Devine, Mrs. H. Derry, Lilly Deming, Irene Dillon, Vista de Becker, Virginia Dale, Helen Davenport, M. E. Donegan, Maude Durand, Linda Dalanson, Madeline Delmar, Lillian De Lucco, Rita Dous, Jas. Dunseith, C. Wade Daniels, Marion Down, Elizabeth Davis.

Edeson, E., Georgia Elliott, Louise Everts, Lora Elliott, Eleanor Edwards.

Fox, Eva, Laura French, Bassie Franklin, Gertrude Fowler, Edna M. Ford, Gertrude Farol, Anna French, Carolina Friend, Adelaid French.

Goodall, Grace, Ada Gifford, Edith Gossman, Louise Gallaway, Alice Gale, Jessie Graham, Julia Gray, Lisette Greatwood, Maude Gilbert, Jane Gray, Ray Glaser, Edith Goldthwaite.

Hood, Jane, M. F. Hoy, L. B. Banks, F. Horrall, Elsie Hits, Bassie Hill, Percy Haswell, Florence Hill, Catherine Hayes, Harriet Holland, Margaret M. Hall, Marion Hale, Christine Hill.

Irving, Elmer, Beatrice Ingram.

Johnstone, Florence, Eddie Jefferson, Daisy Jerome, Mary Jordan, Frankie James, Josephine Janis.

King, Mary, Mable Knowles, Desmond Kelly, King Kahler, Birdie Kirschmann, Alice Kinx, Lillian Kinner.

Leonard, Caroline, Sue Lewis, Lee Lovett, Anna Little, Celia Lucas, Carolyn Lee, Carolyn Locks, Edith Lennox, Mabel Love, Elsie Leslie, Lucile La Verne, Crosby Little, Evelyn Latrelle, Olive Le Comte, Ines Lawson, Gladys Leslie, Marie La Mere, Margaret Lotus, Ethel Lever, Clarice Lawrence.

May, Nora, Rita Merries, Cora Morris, Louise Meyers, Vivian Martin, Lydia Merleth, Dorothy Maynard, Hazel Mills, Aileen May, Marcia Mainell, Marion McGurk, Eva McLeannan, Birdie McLaughlin, Mrs. Harry McKee.

Nolan, Bird, Olive North, Rosetta Nier, Eddie Norden.

O'Malley, Isabelle, Jane Oter, Vera O'leary, Sarah Ossend, Mabel Ossend, Florence Ocker-

man.

Parker, Bernice, Cathryn Palmer, Caroline Palmer, Billie Proctor, Edith Pollock, Jessie Pringle.

Reed Sisters, Elsie Rose, Hattie Richmond, Genevieve Reynolds, Lora Rogers, Ruth Raynor, Geraldine Russell, Jennie Reifford, Mabel Reed, Edna Rubenstein, Mollie Revel, Elsie Ross.

Seiter, Marie, Mrs. W. Smith, Amy Stone, Jenny Sutherland, Hazel Sinclair, Katie Swaine, Clara Swanson, Vera Stanley, Joyce Sudder, Sallie Stumberger, Margaret Sayres, Edith St. Claire.

Tremorey, Rose, Madge Tyrone, Mrs. Howard Thurston, Phyllis Thornton, Minnie B. Thayer, Edith Talbot, Grace Turner.

Unsell, Eva.

Voorhees, Winifred, Louise Vale, Janet Valentine.

Williams, Edith, Doris Woodridge, Caroline Weller, Grace Wilson, Arline Wiseman, Irene Wardell Woodell, Gladys Mabel Wood, Cora Williams, Eddie Ward, Isabel Winlock, Ruth White, Frances Willens, Olive West, Grace Washburn, Bertha Wilson, Mrs. Henry Weaver, Lou Wilson.

## MEN

Adams, R. J., E. B. Adams, Cari Axzell, Bob Adams, Ollie Alger, Cari Anthony, Edward Abens, Geo. Averill, Billy Augustin, Doc Avata, Jas. Alling, Laurence Anfalt, Jack Allyan, Edwin Arden, Apollo, Jack Allison.

Blind, E., Tom Brown, Archie Boyd, Chas. Brown, Geo. Brahauer, Newton Brooks, Carl Brickart, Clem Berlin, B. Berg, Digby Bell, Malcolm Blevins, Walter Brower, Jas. Briggs, Kingsley Benedict, Alfred Beaumont, Edwin Burns, Ed. Blondell, Teddy Brown, A. S. Byron, J. W. Barnes, Sydney Booth, Harry Burkhardt, Paul Byron, Jack Burns, Frank Carpenter, R. C. Conklin, U. V. Clay, Werner Corbin, Wm. Cullington, Ollie Courtney, Arthur Cox, Jack Cartette, Walter Doyle, Frank Croxton, W. F. Cramford, Jack Cahill, Chas. Craig, Wilson Cox, Walter Couston, Jack Chandler, Tuder Cameron, Sterling Chapman, Jim Corbett.

Dentithorne, Frank, Henry Donnelly, Leander De Cordova, Arthur Deagon, Malcolm Duncan, Sidney Drew, Billy De Verick, John Dillon, Geo. D. Dougherty, Frank Davis, Arthur Donaldson.

Eckhart, Fred, Thos. Emery, Wm. Elliott, W. F. Evans, B. Edwards, Raymond Elmer, Wm. Elmer, Edwin Emery.

Fish, Harry, Maurice Franklin, Rockliffe Fellowes, Wm. Frazer, Chas. Flits, Herbert Flint, Will Ferris, M. Francis.

Gibson, Edw., Tom Gulee, Louis Goldman, Lawrence Gatto, Douglas Graves, Norman Gray.

Hartley, Frank, Ralph Herbert, Marshall Hale, W. A. Hanlon, Edwin Holland, Mr. Henderson, M. H. Harriman, Lee Harvey, Jas. Hollister, A. M. Horwood, Edwin Holt, Walter Huston, Benjamin Horning, Bob, Harrison, Matt Hailey, Fred Halliday, John Hayer, T. E. B. Henry, Al. Hart, Gao. Hart, Herman Husbner, Walter Hart.

Jackson, Oswald, Frank Jamison, Walter Jones, Hal Johnson, Thos. Jones.

Kendall, Harry, Jas. King, John Kearney, Geo. Kall, Frederick Kerby, Percy Kilbride, Albert Kenyon, Frank Kidney, Tom Kings, Otto Koestner, Amite Kuber.

Leigh, Clifford, Julius Loiz, Thos. Leary, Rupert, Wm. Lambert, Fred Lewis, W. J. Lure, Willard Louis, L. O. Loomis, Bob, Le Sene, Fred, Lydia, Harry La Monte, Samuel Lewis, Major, Jack, Marilyn Mann, Walter Miller, H. Morris, Jas. Marion, Bert Merle, J. H. Murry, Harold Meade, J. Mansfield, Joe McGrath, Lem McGee, Joe McCarthy.

Neill, Jas., Ralph Newman, Gino Nichols, Boyd Nolan, Richard Nesmith, Newell and Niblo, Orey, Geo.

Patten, Oliver, Norman Phillips, Edwin Frankford, Harry Pilcer, Wm. Pendleton, David Pendleton, Chas. Prouty, F. A. Pearce, Homer Potts.

Reiley, Wm., Edward Robins, Douglas Ross, Geo. Roche, Arthur Ritchie, Thos. Ross, R. R. Roberts, Wm. Rankin, Chas. Raynor, Wilson Reynolds, David Reese, A. G. Rivers, Ed. Redding.

Smith, Bruce, A. M. Stern, Aubrey Straubers, Harry Stagford, John Sullivan, Charlie Sinclair, Willard Sims, Clarence Stanier, Walter Seymour, Mr. Sutherland, Geo. Schiller, A. Stone, T. E. Shea, J. Raymond Schuyler, John Sanders, P. D. Standing, Harry C. Sawyer, Thos. Swem.

Trindell, Wm., Vaughan Trevor, H. W. Taylor.

Van, Chas., Gus Vaughan, Archie Vincent.

Wilson, Thos., Wm. Woodside, Forrest Winslow, Conner Willis, Jas. Wyde, Herman Walters.

Harry Watson, Raymond Willis, Joe Ward.

Young, Chas.

## LETTER LIST

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# "THE LADY FROM OKLAHOMA"

Baltimore Sees First Performance of Elizabeth Jordan's Play—  
Another Premiere Next Month—Childless Stage Soon

BALTIMORE, JAN. 21 (Special).—The Lady From Oklahoma, by Elizabeth Jordan, editor of *Harper's Bazaar*, which received its first production at the Auditorium the past week, can in no wise be classed as a success of the first water for many reasons. By a rather odd coincidence, its theme is the same as the one treated so successfully and with much better results in the reigning Belasco success, The Governor's Lady, by Alice Bradley, and, in fairness, it must be stated that Miss Jordan had written her play, and it had already been acted by a stock company, before the Bradley piece was staged in Philadelphia last Spring, so the charge of plagiarism can be laid away. Miss Jordan, while using the same idea as Miss Bradley, has treated it from a different point of view, and here the resemblance ends.

The Lady From Oklahoma is a humorous treatise on the modern beauty parlor, for the most part, and, while possessing some few situations in which the note of true drama is struck, it is, for the most part, written in comedy vein along familiar lines. The plot concerns one Mrs. Joel Dixon (Jessie Bonstelle). The Dixons had begun life in rather moderate circumstances, and when the play opens we find Mrs. Dixon consulting the editor of the *Woman's Friend* as to what action she shall take to win back the affections of her husband, which that gentleman is about to bestow, together with his heart and hand, upon Mrs. Herbert Gordon.

The character of Mrs. Joel Dixon is patterned very closely after Emma Dunn's creation in the Belasco play, with all her lovable traits and weaknesses. The editor of the *Woman's Friend* takes Mrs. Dixon to a modern beauty parlor, where a most wonderful transformation takes place. She delves into all the secrets of perpetual youth, and emerges forth almost a new woman, with the aid of her editress friend and fashionable modistes. The transition is made with such rapidity and dexterity that the husband is almost immediately won over at a first glance at his new wife, with the result that the curtain descends upon the happy pair reunited. This is the framework of the plot, and it can be seen that Miss Jordan has solved the problem in a different manner from Miss Bradley.

To Jessie Bonstelle we must give fully three-fourths credit for all the success attained by the play. Her acting of Mrs. Joel Dixon was a genuine triumph for her. Ruth Holt Bouchacourt also deserves mention for her work, which was nearer the standard raised by Miss Bonstelle.

Direct from the Fulton, in New York, The Yellow Jacket came to us at Ford's, Jan. 20, and we can truthfully say that we are doubly grateful at being allowed to witness this delightful, novel and unusually fascinating play. A huge audience was on hand to see the play. Officer 666 comes Jan. 27.

Things worth seeing are worth waiting for, amply summing up Baltimore's opinion of that delightful musical play The Quaker Girl, which was at last revealed to us at the Academy of Music Jan. 20-26, and there's no doubt that Baltimore liked this piece immensely. A capacity house was on hand Monday night, and the piece was greeted with the same enthusiasm which marked the premier of the Luxembourg engagement at the same house a few weeks ago. Billie Burke follows, Jan. 27.

The Red Petticoat, with Helen Lowell, opened at the Auditorium Jan. 20 for a week.

At Ford's, Nasimova attracted unusually fashionable audiences, and Rose Stahl again proved her ability to draw.

The bill at the Maryland this week is headed by the Theodore Bendlx Players. Others on the bill include Homer Lind and company. James Francis Dooley and Corinne Sales, the Empire Comedy Four, the Three Leightons, Billy K. Wells, Etta Bryan and company, Rose Royal and her famous Arabian horse, the Graphophone Girl.

Chinatown Charlie is the bill offered by the stock company at Holliday Street.

Miner's Bohemians are filling an engagement at the Empire, and the College Girls are at the Gayety for the same time, Jan. 20-26.

Harry Lauder and his company completely filled the Auditorium, Jan. 21, for a matinee engagement. Lauder had only appeared in Baltimore once before, about five years ago, at the Lyric, when he was making his first American tour. I am quite positive that Lauder could have filled the Auditorium for seven nights and the usual matinees, and am, therefore, at a loss to understand why the Messrs. Shubert thought Baltimore could be satisfied this season with one matinee. It seems a pity, however, that many good Baltimoreans should not be allowed to spend their money willingly on Harry if he could have remained with us a little longer.

The Philharmonic Orchestra gave the second concert of its series at the Lyric, Jan. 20, before a crowded house. Madame Schumann-Heink was the soloist, and, as usual, was in excellent voice.

Mr. Sam Nixon and his daughter, Mrs. Nixon Nirdlinger, whom we are always delighted to have with us, came over to Baltimore from Philadelphia last Wednesday to get a view of Nasimova in *Bella Donna* at the Academy. Mr. and

Mrs. Wm. A. Brady (Grace George) were other visitors during the week. The Bradys ran over from New York on an early morning train last Wednesday to look over The Lady From Oklahoma, which was produced at the Auditorium last week.

The Paint and Powder Club of Baltimore are busily engaged in rehearsals for their forthcoming production of *Floradora*, which will be staged by the club at Albaugh's Easter week.

The Mearrs, Ford have just announced that Werba and Luescher will produce Daniel Carter's new piece, entitled *The Master Mind*, at their house Feb. 3. The cast will include Dorothy Rossmore and Edmund Breese.

The Newman Travel Talks, which began at the Academy last Tuesday, give promise of being more successful than ever.

Mr. Tunis F. Dean has announced the date for the third dance to be given by the Prowler's Club. It will take place on the night of Feb. 4, and will take the form of a Mardi Gras festival. All the guests will be asked to come in dominoes and masks. The guests of honor will be the members of The Girl From Montmartre company, including Hattie Williams and Richard Carle.

There is a movement on foot here to adopt a new law lately put into force in Boston, which has as its purpose the taxing of all theatrical companies playing at the various local theaters. It is proposed to levy a small tax on the net receipts of the company's portion of the box-office receipts, and in this manner reduce the prevailing high tax rate in some degree. It is needless to add that the adoption of the law has met with vigorous opposition on the part of the local managers, and at present writing our local managers are going to fight the adoption of any such law.

To further add to the troubles of our managers, the new child law which went into effect Dec. 1 is from all reports going to be rigidly enforced. The Bureau of Child Labor has issued a circular to the managers of all the local playhouses, stating that they will make themselves liable to arrest and a heavy fine if they allow any child under sixteen to appear on the stage of their theaters without first consulting the aforesaid bureau. To what extent this new law is going to affect such bookings as Peter Pan, The Blue Bird, Snow White, and others is problematical. The Good Little Devil, which was lately seen at Ford's, was the first production to come under the new law, and after a long conference with the authorities satisfactory arrangements were made and youngsters were allowed to appear without molestation. There now comes a statement that this was an exception to the general rule, and in the future no child under sixteen years will be permitted to act before a Baltimore public. Such legislation is ridiculous and unfair both to the theatrical companies and the public, and if put to a popular vote with the local theatergoers there is no question of its receiving defeat at their hands.

I. BARTON KRIS.

## OTIS SKINNER HOME AGAIN

Philadelphia Greet Their Townsman in "Kismet"—Ethel Barrymore in Vaudeville

PHILADELPHIA, JAN. 21 (Special).—By far the most important event this week in theatrical circles here was the appearance of Otis Skinner, one of the leading actors of the country, who claims Philadelphia as his home. He has the stellar role in *Kismet*, which had such a successful run last season in New York and began its local run at the Chestnut Street Opera House. Business was very big, and many of Mr. Skinner's personal friends were seen in the front orchestra rows. His acting in this play is truly wonderful.

The other two big changes of bill at the downtown theaters are shows which were here before and are now playing return engagements. At the Walnut, the Little Rebel, with a changed cast and starring only William Farnum, succeeded *The Poor Little Rich Girl*. The latter was written by Eleanor Gates, and did such a big business the final week before leaving for its New York premiere that it was necessary to have an extra matinee.

Everybody, also having a changed cast, is again playing at the Lyric, and a successful engagement is anticipated. Bought and Paid For is doing a nice business at the Adelphi; advance sale for final two weeks has been very satisfying.

Richard Carle and Hattie Williams were not given what could be called a warm reception at the Forrest, where they opened last week in *The Girl From Montmartre*. From all accounts, the show is "simply shocking" in the eyes of the leading Philadelphia critics.

Ethel Barrymore, also a Philadelphia actress, was in town this week, and strange as it may seem, upon the vaudeville stage. She was the headliner at Keith's, playing her well-known part in *The Twelve Pound Look*.

Harry Lauder and his Scottish band were also here during the week, and he drew very big houses at the Metropolitan during his three days' engagement. Last Saturday night, Adeline Genée, the dainty and exquisite little dancer, also appeared at the Metropolitan with her own company. Busi-

ness was very good for both of these popular entertainers.

At the Broad, the seat sale for the return engagement of the Governor's Lady has also been big, and this impelling little drama will shortly succeed Billie Burke and The Runaways.

Henry Miller is still doing profitable business at the Garrick in The Rainbow, and the end of his stay here is not yet in sight.

A romance in which the theater plays an important part was disclosed several days ago when it became public property that Joseph F. Nugent, leader of the orchestra of the American, whose wife died a week ago, is to wed. The young lady who will be his smiling bride this time is also in the profession. Her name now is Aletta M. Diehl, and she appeared upon the vaudeville stage in this and other cities.

J. SOLIS-COHEN, JR.

## JERSEY CITY AND NEAR-BY

Tiptop Talent with Good Accessories Amuse Playgoers West of the Hudson

JERSEY CITY, N. J., Jan. 21 (Special).—Charles Grapewin, Mike Donlin and Anna Chase in *Between Showers* drew fine houses at the Majestic 18-18, and succeeded in pleasing by their earnest, hard work. Mr. Grapewin is a real comedian, while Anna Chase is a thorough soubrette, and Mike Donlin does his bit gracefully. The play does not amount to much and is built upon the Spring house cleaning in which many mistakes and mishaps occur, but the good work of the company stands out strongly. Georgia Hawley as the Irish maid girl is very sweet, as is Katherine Wayne as the Village gossip. Garvin Harris as the uncle, Reta Ross as Anselm and Harry Hughes as a tramp are good sides. The staging is of the best. The Bird of Paradise, 20-22. Shepherd of the Hills, 27-28.

The Majestic Way closed the season of the Orpheum Players at the Orpheum Theater 11, and the house remains closed until 18, when the Corse Payton Stock company opens in *The Three of Us*. The new company will consist of Dallas Tyler, William Lew, Augustus Fraser, Hope Marwil, Rainier Hether, Frances Young, Robert Livingston and William Mortimore. Thomas Sheeley will remain as the house manager, while Leon Schlessinger will be in front of the house to represent the company.

Deadwood Dick's Last Shot was the play selected by the clientele of the Academy of Music 18-18, when the popular Academy Stock company made a fine impression to packed houses. Patrons are getting the style of plays they want each week, and all members of the company are prime favorites with a large following.

This Western play is well put on and all the parts are capably handled. Ben Tyler as Dick was (unfortunately) late. Louise Molley as Dodge was very good. Paul Holmes as Molly and Fred Warner as Fritz, were on their best. Russell Brown as Buck Farren received the usual plaudits; Ed MacMillan as the Judge, Charles Riley as Terry, Sam Godfrey as Cheyenne Charley and Mabel Williams as Black Bass were all good. The Movies between the acts are always new. The Boy Detective, 20-25.

A big bill is offered at the Bayonne Opera House 18-18, and business is great. The feature act is called Honey Girl, composed of fifteen people, with many mechanical effects and handsome scenery. The year's new, a clever telespoker, is crowding out Schiller's New Broadway Theater, Bayonne, 18-18, and she is a very pleasing mind reader.

Manager Wandell, of Bayonne Lyceum inaugurated the new policy 18 of two performances

a day and offered a very good programme, made up of acts by Vera McCord and Co., The Belgian Four, Simors, Todd and Novis, Charles Douglas and Blanche Washburn, Katie Rooney and John Harding, and Flying La Mar.

The Law Party is at the Hudson, Union Hill, 12-15, to immense patronage.

Manager Leon Schlessinger, who was in charge of the Metropolis for a few seasons, will occupy the same position at the Orpheum, commencing 18 when the Corse Payton Stock Company opens there. His many friends will be glad to hear of his return.

WALTER O. SMITH.

## NEAR FALLS OF MINNEHAHA

Sarah Bernhardt Holds the Boards for Four Days, and Others Played

MINNEAPOLIS, Jan. 21 (Special).—At the Shubert, Hobrook's *Slim* is an indifferent play of Paul Armstrong's, a successor to *Minnehaha*, Jan. 6 in *A Romance of the Underworld*, while the Metropolitan divided the week between two "repeats," the Paul Rainey moving pictures and *Blanche Ring in The Wall Street Girl*. Boris Thomashevsky, the Yiddish actor, came to the Shubert Jan. 13-15, while the Metropolis was dark Jan. 13-15, with William Hawley in the Old Firm Jan. 16-18.

Sarah Bernhardt played four days at the Orpheum Jan. 2-5, crowding the houses twice a day. It was a remarkably successful engagement, and the offerings included *Lauretta*, *Virginia*, *Phedre*, *A Christmas Night* and *Camilie*. M. Lou Tellegen furnished excellent support of leading men, and the women and comic parts were very good. It was a great achievement for the Orpheum, and one that was well rewarded locally. The change of bill Jan. 6 brought Joseph Jefferson, Blanche Borden, and Felice Morris in in *1900*; Cecil De Mille's farce, *Travesty*, the other numbers being Diamond and Brennan, Volant, Silvers, Edwards, Ryan and Tierney, Wootert and Paulian, and Hall and Frances.

At the Miles's *The Girl from Shanty's* headed the list, while Nat Carr in *The End of the World* was featured at the Unique. The Merry Maidens held forth at the Gayety, and the Miles Stock company at the Bijou gave *The Emperor*, with Louis Hollings, Charles Lind, Grace Greiner, Lloyd Sabine, and Hugh Adams in the leading roles. Mother followed.

CARLTON W. MILES.

## IN RHODE ISLAND'S CAPITAL

PROVIDENCE, R. I., Jan. 21 (Special).—*Die to Your Wife* was the attraction of the Colonial, with Dave Lewis in leading role Jan. 18-19. Good business prevailed.

Mutt and Jeff returned to Providence Opera House Jan. 19-20, where it pleased good houses throughout the week.

Camilie was revived at Empire to the entire satisfaction of good houses Jan. 18-19. The Stranger is billed for Jan. 20-25.

Keith's offered the best bill of the current season, headed by the Famous Bell Family, O'Brien included Homer Lind and company, Dixie and Lerner, Techo's Oats, and the Alpine Troupe.

Al. Reeves' *Beauty Show* was at the Westminster Jan. 18-19. They will be followed by Beauty, Youth and Folly Jan. 20-25.

The revival of *The Kirmess* will be given by a cast of over four hundred at Providence Opera House Jan. 20-25, for benefit of Day Nurses Association, under direction of Margaret MacLellan.

The St. Andrew Chapter Musical and Dramatic Association gave one of the best amateur performances of season at Talcott Theater Jan. 18. It was entitled *The Bachelor Boys*, and received great credit upon cast.

H. F. BYLAW.

## HIGH-WATER MARK IN BOSTON

Acknowledged Talent in Plays That Spell Success—Harvard's Prize Produced—Opera Director Russell Honored

BOSTON, JAN. 21 (Special).—The present theatrical season in Boston reached its high-water mark last night. The number of successful, worth-while attractions puts this week in strong contrast to any that has gone before.

Milestones, at the Tremont, has scored heavily. Those that know, say that the present production compares favorably in every way with the original London production. The play has received the enthusiastic approval of the Drama League. The company is of thorough intelligence.

Mrs. Fiske, in Edward Sheldon's *The High Road*, opened at the Hollis last night. She is supported by Charles Waldron, Frederick Perry and Arthur Byron—a remarkably strong cast. The play allows Mrs. Fiske once more an opportunity for her powers as our most intelligent naturalistic actress.

Bunty has begun her long-delayed and impatiently-awaited visit. Impersonated by Molly Pearson, she is at the Majestic, where she will remain for many weeks, if Boston is capable of rising to its opportunity to see a delightful comedy skillfully acted. In the company are Margaret Nibloc and Sanderson Moffat, brother of the author.

The Merry Countess closed at the Majestic Saturday, a week earlier than had been planned, a fact that does small credit to Boston's appreciation of the best in comic opera. The change, however, brought to Boston sooner than was expected Annie Russell's Old English Comedy company. The engagement is for this week only, and the performances are divided between *She Stoops To Conquer* and *The Rivals*. Robert Mantell in repertoire next week.

The Garden of Allah, at the Boston, has profited by the changes in the cast since the original New York production. The settings are extremely effective.

John Craig's production last week of *The New Sin* gave Boston an opportunity to see a play interesting and unconventional in thought and technique, and showed the Castle Square company—or, at least, the

masculine side of it—to excellent advantage. Last night saw the production of *Believe Me, Xantippe*, the Harvard prize play, this year's result of an annual competition among the students of Harvard and Radcliffe. The author is John F. Hallard. The play will be reviewed in next week's *Mission*.

George Arliss, in *Diamond*, has had his long and successful run at the Plymouth again extended. This is the next to the last week of the engagement. At its close, Feb. 1, the run will have been for seven weeks, during which all records for receipts have been broken.

The Woman continues prosperously at the Park, and the Ziegfeld Follies will remain at the Colonial this week and next.

Grace Elliston, who recently did such excellent work in the unfortunate *Coming Home to Roost*, is to be a visiting leading lady at the St. James for a few weeks. This week she is playing her original part in *The Lion and the Mouse*.

The one-act play at the Bijou is *The Winning of General Jane*, by S. F. Austin. Betty Barnicoat, Marjorie Fairbanks and Francis Williams are in the cast.

The Jewels of the Madonna was given for the first time in Boston at the Opera House last Friday. Mme. Edina, who is shortly to return to Europe, strengthened the impression she had already made, as a singing actress of unusual resource and intelligence. Zenatello, Marcus and Mme. Gay were also in the cast. Frieda Hempel made her first appearance in Boston last night as Rosina in *The Barber of Seville*, supported by Marcus and McCormack. On Friday Mme. Gay will repeat her Carmen.

Henry Russell, director of the Boston Opera, has been selected a member of The National Institute of Social Science, "in recognition of distinction attained in operatic production." He is the first impresario to be so honored.

This afternoon Percy MacKaye addressed the Drama League at the Plymouth Theater on "The People's Leisure and the Civic Theater." FORREST LEARD.



## ANTISDEL-SCHNEIDER

Reputed Husband of Mary Hall Causes a Sensation in Pittsburgh

Pittsburgh has another interesting theatrical sensation. A complete surprise was occasioned by the news that Will R. Antisdel, manager of the Duquesne Theater, had been relieved of his position owing to his marriage, in Ohio, to Miss Meta Schneider, daughter of the late Max Schneider, for years Austro-Hungarian consul at Pittsburgh.

Antisdel was reputedly the husband of Mary Hall, the popular leading woman of the Duquesne Stock company. They have passed as husband and wife for four years, and no one knew anything to the contrary. He introduced her in New York as his wife, and Miss Hall told her employers only recently, after a reported disagreement with Antisdel, that they were married in Philadelphia.

His marriage to Miss Schneider, who is only twenty years old—Antisdel is 45—came as a complete surprise to the people of Pittsburgh, many of whom regard Miss Hall the most popular actress ever appearing in stock in that city. As a result of the scandal Miss Hall will retire from the company. Antisdel and his most recent wife have apartments at the Bayard, on North Craig Street. Neither would speak for publication, but Miss Schneider told a neighbor that she and Antisdel were going to Europe on their honeymoon.

Antisdel has had several marriage experiences. He had a happy home filled with children, when he lost his position as dramatic critic of the *Philadelphia Record* on account of an affair with a woman. He then became press agent for the Shuberts, and represented several high-class companies on the road until his reputed marriage to Miss Hall.

Miss Hall, too, had been married before. She was the wife of a Kansas City newspaper man, from whom she obtained a divorce about eight years ago. She has appeared in several plays on Broadway, and at one time played *The Girl of the Golden West*, under Belasco's management, in territory not covered by Blanche Bates.

## OLIVE MAY WEDS PAGET

Gaity Girl of American Birth Joins English Peerage

Olive May, the pretty and popular Gaity girl, was married to Lord Victor William Paget, broker and heir presumptive of the Marquis of Anglesey, one of the wealthiest men in England, on Jan. 16.

So the American-born actress has carried her point and won, not only Lord Victor's hand, but a social triumph. He has courted her devotedly for a year, and, while she has confessed her love for him, she has broken their engagement twice, for she insisted that unless his family received her on terms of social equality, she would never marry him.

She has met the Pagets and they are hers. The Marquis of Anglesey, who only recently married the beautiful Lady Muriel Manners, the Duke of Rutland's daughter, was so captivated by Miss May that he told her he will, of his own volition, make a substantial settlement on her.

## HOTEL FOR ACTRESSES

Mrs. Belmont Contemplates Inexpensive Home for Self-Supporting Women

Mrs. Oliver H. P. Belmont purposed the building of a hotel for women of the stage. Announcement to that effect was made on Jan. 14, after a conference with Florence H. Willard and Gladys Zell, of The Lady of the Slipper company.

This home for self-supporting women is designed to be inexpensive. Details are to be made public when a building site shall have been found.

In reply to the question if the hotel would be like the Martha Washington Hotel, Mrs. Belmont said that she had never been in that home, but that she heard that it was rather too high for the average working woman.

"I always have wanted to build a hotel for women," she said, "and as soon as I have time I shall take it up seriously."

Her talk with Miss Williams may lead to the opening, even in advance of building a hotel, a home large enough to accommodate twenty-five or thirty stage girls.

## REJANE'S NEW SUCCESS

In "Alsace" Actress Makes Great Appeal to Countrymen

In the production of *Alsace*, by Gaston Leroux and Lucie Camille, at the Theater Rejane, in Paris, Mme. Rejane, who created the part of a French-Alsatian mother, scored a triumph. The action of the play turns on the conflicting emotions of a young Alsatian who is French at heart, but who is married to a German woman whom he really loves.

During the mobilization of the French and German armies for war, the conflict became heartrending when the young patriot, who is forced to join his colors in a German regiment, shouts, "Vive la France!" while those about him cry "Most any French!" Shot by the infuriated Germans, the lad dies in his mother's arms, who, in the presence of her son's German wife, exclaims: "At last he belongs to me!"

Splendidly staged, realistic in the home-like Alsatian pictures, the play makes a big demand upon the acclaim of Paris.

especially when considering its appeal to Gallic patriotism.

## FANNY WARD DIVORCED

Does Not Defend Action of Divorce of Millionaire Husband

Fanny Ward, the attractive American actress, was divorced by her husband, Joseph Lewis, the South African millionaire, familiarly known as "Diamond Joe" Lewis, on Jan. 14, in London. The action was not defended. Mr. Lewis named John H. Donovan, an actor known on the stage on this side of the water, as corespondent. Miss Ward married Joseph Lewis in 1900, and it was announced that she had retired from the stage, but the lure of the footlights was too strong, and she reappeared in 1902. She appeared in vaudeville in America last season. Joseph Lewis is reported to be enormously wealthy. His former wife possesses a splendid collection of jewels.

## MARRIED LAST JULY

Sister of Actress Secretly Wed to Philadelphia Society Man

Richard Vaux, son of J. Wain Vaux and grandson of the late Richard Vaux, once mayor of Philadelphia, and Miss Ruthie Shain, a sister of Grace Fields, of the Look Who's Here? company, were married in Allentown, Pa., on July 8, 1912. The announcement of the marriage surprised the Philadelphia society, which was entirely ignorant of the event prior to Jan. 11.

## A HOME CINEMATOGRAPH

"Cherry" Kearton to Bring Novelty to This Country

A camera making it possible to introduce cinematograph exhibitions in the home is on the way to this country.

Cherry (Richard) Kearton, field naturalist, author and astronomer, will bring with him, when he arrives here, such an apparatus. The cost will be about \$50, while films for it will not exceed the price of sixty cents, as compared with \$20 for the ordinary cinematograph film.

A camera which makes this possible uses the ordinary snapshot film. A longitudinal arrangement divides the roll of twelve ordinary exposures into microscopic divisions, which make the film equivalent to five hundred feet of cinematograph film.

Mr. Kearton, who is to lecture before the Geographical Society of Washington, will also bring a pneumatic camera which, when pressed by a button, regulates the speed, the vibrations being taken up by a gyroscope.

## "GET-RICH-QUICK" IN LONDON

Get-Rich-Quick Wallingford, now running in London, Eng., at the Queen's Theater, promises to have a long run. It was warmly received by an audience which laughed long and loudly over its humors.

## JOSEPH YANNER

Joseph Yanner, now in his second season as leading man in Henry W. Savage's *Excuse Me*, which is playing a return visit to New York at the Grand Opera House this week, bears watching. Mr. Yanner's



JOSEPH YANNER

WHITE

work is always marked by a consistency and conscientiousness that win immediate favor from an audience. He has toured as *The Lottery Man* and in many Broadway productions.

## "CONSPIRACY" TO LONDON

American Cast and Production for England Next Season

One of the surprises of the present season has been the unusual success of *The Conspiracy*, which Charles Frohman now announces will remain indefinitely at the Garrick Theater. Following its New York engagement, expected to last for many months to come, according to Mr. Frohman's announcement, *The Conspiracy*, with its American cast and production, will go to London for a season at the Globe Theater.

*The Conspiracy*, the work of John Emerson and Robert Baker, has been playing to remarkable business at the Garrick, with the result that plans for the playhouse have been completely changed. Charles Cherry and Marie Doro were to have appeared at the Garrick in *The New Secretary*, but they will now be seen at another New York playhouse.

## BIG "TITANIC" CLAIMS

Mrs. Henry B. Harris and Mrs. Jacques Futrelle Ask for Nearly \$1,500,000

Among the 300 claims, aggregating more than \$5,468,000 thus far, filed with United States Commissioner Gilchrist against the Oceanic Steam Navigation Company, Ltd., for loss of life and property by the sinking of the liner *Titanic*, are those of Mrs. Henry B. Harris, widow of Henry B. Harris, the theatrical manager of New York, and May B. Futrelle, of Scituate, Mass., the widow of Jacques Futrelle, author. The former's claim is for \$1,000,000 and the latter's for \$300,000.

Mrs. Harris's is the heaviest of all the claims. Besides the above-mentioned sum, she claims \$27,000 for personal property, the most valuable item being a string of pearls valued at \$10,000. She also asks, as executrix of her husband's estate, \$4,625 for his personal effects.

## ANOTHER PRODUCER

Joseph P. Bickerton, Jr., Has Organized a Company to Produce Dramatic Novelties

Joseph P. Bickerton, Jr., has organized a producing company, the purposes of which are to produce dramatic novelties in New York and elsewhere. Mr. Bickerton organized the Jungle Film Company when he secured from Paul J. Rainey the rights to moving pictures taken by Mr. Rainey of his hunt in Africa. Mr. Bickerton formulated the policy for the presentation of this wonderful motion picture, and is alone responsible for making them the biggest money-getting entertainment launched in many years. In his new line of endeavor he promises to give the theaters a series of productions as sensations as are the Rainey African Hunt pictures. The first production will be made the latter part of March.

## MRS. BELMONT'S ESCAPE

Close Escape from Death While Her Automobile Collides with Trolleys

Eleanor Hobson, now Mrs. August Belmont, had a narrow escape from death on Jan. 15 while on Fourth Avenue, between Tenth and Eleventh Streets, in her automobile, which was hit by a northbound Madison Avenue car, hurling it in the path of a southbound car. The automobile was wedged between the two cars and almost ground to splinters. Mrs. Belmont, though badly shaken up, was, fortunately, not hurt.

Passengers in the trolleys were shaken up by the crash, and there was considerable excitement for several minutes.

## ANNOUNCE ENGAGEMENT

The engagement of Manager H. B. Franklin, of the Empire Theater at Pittsfield, Mass., to Miss Anna White, a member of the stock company playing there, is announced. The wedding is to come off next June.

## MABEL HITE CREMATED

The remains of Mabel Hite, the actress, wife of Mike Donlin, the ballplayer, were cremated on Jan. 15 in the New Jersey Crematory at Union Hill, N. J. The ashes were brought to this city and placed in Campbell's Columbarium.

## SHUBERTS ACQUIRE NEW RIGHTS

It is reported from London that arrangements were concluded on Jan. 15 whereby the Shuberts, for the first time, acquire the American rights to the Drury Lane pantomime, which this year is *The Sleeping Beauty*.

## RICHARD CARLE HURT

Richard Carle, who is starring in *The Girl From Montmartre*, while playing at the Colonial in Boston, was wheeled on the stage on the night of Jan. 15, after the first act, by Hattie Williams. He had slipped on the preceding Thursday night, while getting into a taxi at the stage door, and sprained his ankle.

Although he managed to get through his performance Friday night, the strain of the dancing on the injured ankle made it impossible for him to proceed through the performance on the following night. His place in the cast was taken by Ralph Laird.

## PLAYS AND PLAYERS

Charles W. Collins has returned to the Chicago *Inter-Ocean* as dramatic critic.

Margaret Anglin, now playing in *Green Stockings*, announces end of her season on Feb. 1.

Manager John Graham, of Boston, is in this city booking his band tours for New England for 1913.

A daughter was born to Mr. and Mrs. (Florence) Ravel; James E. Carson on Christmas, December 25, at 7:15 a. m.

Ryan Walker, the cartoonist, is making an independent tour, his performance running an hour and being called *The Adventures of Mr. Duck*.

*The Daughter of Heaven*, with Vicia Allen and Ian MacLaren, played to more than \$19,000 in Detroit the first week out, a record that was excelled in St. Louis the second week.

Madeline Travers, who has not appeared on the stage since her last engagement with Rose Dahl in *The Chorus Lady*, during the London run, has returned to the footlights in *Joseph and His Brothers* at the Century Theater.

Warden McClaughry, of the State prison reformatory at Anamosa, Iowa, has suggested to the State legislature that a motion-picture theater be installed in the building, believing it will be an element of good in reforming criminals.

A musical recently given at The Woman's Forum, included the following: Jessie Mae Hall, accompanied by the Baroque von Blmer; Umberto Sorrentino, *Musica Veneta*; Dorothy Henkle, *Callist*; Stanley Olmsted, Dorothy Hermanson and Mrs. Robert L. McCann.

Arthur lacey, whose last appearance in New York was in the *Rose Maid*, has been engaged for the character part of Hicks in *The Hundredth Man*, which will be the next production by Sydney Rosenfeld, under the auspices of The National Federation of Theater Clubs.

John Fernick, who, earlier in the season, was associated with the Bell Telephone Company, of Chicago, is now playing the drunkard in *The Western Servant* in the House company. After the close of the season he will return to his character work in moving pictures.

Louise Randolph is rehearsing a dramatic playlet, *His Own*, by Evelyn Greenleaf Sutherland. The characters are negroes, four in number, and was first presented by Miss Randolph several years since, when she was leading woman with the Pretor Stock company at the Harlem Opera House, in New York.

Florence Rockwell, who is now appearing on tour with Robert Mantell in an extensive Shakespearean repertoire, will have an opportunity this season to appear in a new play which is to be done after all. William A. Brady, who has the rights to the play, announces that it will be done with Mr. Mantell and Miss Rockwell at the close of the present road tour.

Sallie Fisher, who is just closing her season as prima donna with Eva, at the New Amsterdam Theater, is to rest for two weeks before assuming the prima donna role in a new opera that is scheduled for early presentation in New York. Miss Fisher has hitherto played the role of innocent ingenues, but her next role will be dramatic, with a dash of exorcism.

Leslie Faber, now appearing at the Liberty Theater as John Rhead in *Milestones*, will, on Friday afternoon, Jan. 24, give a reading at the Plaza Hotel, of Edward Fitzgerald's *Rubaiyat* of Omar Khayyam, with music specially composed by Christopher Wilson. The orchestra will be under the direction of William Furst. This occasion will also mark the first appearance in America of Homer Wilks, a young English pianist of marked ability, who will later appear in five concerts with the Boston Symphony Orchestra.

Mrs. Leslie Carter commenced her season, under John Cort's management, at the Shubert Theater, in Newark, N. J., on Jan. 20, with *Zaza*, in which she appeared for the first time in six years. She will also be seen in *The Second Mrs. Tanqueray*. The company includes Brandon Hurst, Norman Tharp, Albert Ferry, Hamilton Mott, Leon Brown, R. G. Thomas, John Rice, Philip Sheridan, Bennie Carroll, Maude Hanaford, Cors Adams, Lizzie Conway, Mabel Archdale, Georgia Meredith and Edith Hardy.

Henry Mortimer has returned to the company of Edna Goodrich as leading man. Miss Goodrich is to return to New York for another "swing around" the vaudeville circuit, and Mr. Mortimer will appear in his old role of the artist in *The Awakening of Minerva*, which is the sketch now being done by Miss Goodrich. Mr. Mortimer secured his release from Miss Goodrich after the New York premier and ran to appear in a new play by J. Hartley Manners, which was unsuccessful. He joined Miss Goodrich last week in Baltimore, and opens in New York this week.

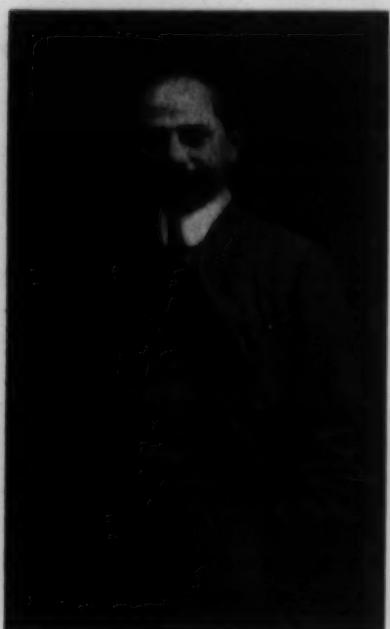
Whitford Kane, the English actor who created so favorable an impression in the same part of *The Drunk*, which was imported by William A. Brady, did not leave with the other members of the company when they left for England. Mr. Kane presented a thrilling Irish peasant sketch, *The Trot*, with several of his associates, at a "small time" house to show it to the managers, and so pronounced was his success in the leading emotional role that William A. Brady is negotiating to place the sketch in the regular vaudeville houses. Mr. Kane and his associates appeared under the name of "The Famous Irish Play-ers."

## EVENT IN MANAGER'S LIFE

Marcus Loew Opens Million-Dollar Theater on Site of Old Home

The opening of the Avenue B Theater, Avenue B, corner 5th Street, Saturday night, Jan. 18, marked a great event in the life of Marcus Loew, theatrical magnate.

On the very site where now stands the new million-dollar theater was previously the house where Marcus Loew was born.



MARCUS LOEW

forty years ago; a tenement house, where the highest rent was \$16 a month. At the corner, Mr. Loew kept a little newsstand, where he sold papers and helped to keep the roof over his family's head. He is to-day the owner of eighteen theaters in Greater New York; but of all his wonderful buildings, the Avenue B is more to him than all the others combined.

To mark the occasion, Mr. Loew invited all his old friends of the lower East Side, and most of them are to-day as prosperous as Mr. Loew, who years ago had starvations staring him in the face. They were all on hand, and made a family reunion.

An exceptional bill was prepared, and the following acts appeared: Yerxa & Adele, contortionists; Eight Texas Tommy Dancers; Pringle & Allen, in Keeping an Appointment; Charles Bowser & Co., comedy sketch artists; Harry Tighe and Edith Clifford, in songs, talk and piano; Harry Cutler, English singing comedian; Brady and Mahoney, The Hebrew Fireman and The Foreman, and Chapman and Barube, equilibrists.

## BROOKLYN'S WEEK OF PLAYS

Every House in Town Crowded and Everybody Gets Well Repaid

BROOKLYN, N. Y., Jan. 21 (Special).—Frances Starr was seen at her very best in The Case of Becky, which was the offering at Teller's Broadway Jan. 18-19.

The third appearance of Excuse Me at the Majestic was marked by almost capacity houses. The comedy has proved itself a great drawing card with Brooklynites.

Douglas Fairbanks in Hawthorne of the U. S. A. delighted the patrons of the Montauk. The popular comedy will move to the Broadway Jan. 20-21.

Madame Belita, Kallich, Zelma Sears, and Reine Duval were among the tonnochers who provided amusement for the patrons of B. F. Keith's Orpheum. The remainder of the bill included Kellar Mack and Frank Orth, H. T. MacConnell, the Expedition Four, Ross Fenton, and others.

The annual road show camped at the Bushwick. Among the long list of headliners were Madame Olga Petrova, Genaro and Bailey, Raymond and Oaverly, the Nettie Carroll Trio, Willard Simms and company, Murphy and Nichols, including several splendid novelty acts.

Loring Parquette, in the Gibson Girl, the Venetian Court, and the Hayes Brothers, had a pretty race for headline honors at the De Kahl. Oliver Hayes, the McAvoy, and the Chase Brothers made up the remainder of the variety programme.

The Boss received its initial stock production in this borough in the hands of the Crescent Stock company. Charles Schofield accepted the title-role in a most commendable manner, while Mabel Montgomery as Emily Griswold, Josephine Weston, William Evans, Kate Blanck, Isadore Martin, Arthur Griffith, Daniel Hanlon, and M. J. Briggs were well assigned.

Robert Glickler directed most of the Greenpoint with his performance of The Lottery Man. The full strength of the popular players were used in the production. The work of William Macanier, Minna Phillips, Gilberta Fane, was exceptionally pleasing. An elaborate production of This will be offered Jan. 20-21.

Alfred Swanson and Mae Desmond made the best of their assignments in The Gamblers, which was the offering at the Gotham. Daniel Lawlor, a new member, made his initial appearance with that company.

The first Brooklyn stock production of The Cresson was offered by the Grand Opera House Stock company. Noel Travers, Franklin Bearshift, and William Elliot made the best of

## NEW YORK THEATERS.

**EMPIRE** Broadway and 49th Street. Evenings, 8:30; Matines, Wed., Thurs. and Sat., 2:30. CHARLES FROHMAN Presents The Three-Act Drama.

**THE SPY**

The London and Paris Success, by Henry Kistemaecker.

Cast includes Edith Wynne Matthison, Julian L'Estrange, Ernest Stallard and Cyril Keightley. GEO. COHAN THEATER M. Broadway & 43d St. Evenings, 8:15. Matins, Wed. and Sat., 2:15.

GEO. M. COHAN and his own Company in Mr. Cohan's Latest Comedy

"Broadway" Jones

GARRICK 25th St., near Broadway. Evenings, 8:30. Matins, Wed. & Sat., 2:30. CHARLES FROHMAN, Manager.

CHARLES FROHMAN, Manager. THE CONSPIRACY A THRILLING DRAMA OF NEW YORK UNDERWORLD LIFE.

A New Play of New York Life By JOHN ROBERTS.

CRITERION B'way & 44th St. Even. 8:15. Mat. Wed. & Sat. 2:15. CHARLES FROHMAN, Manager.

KLAW & ERLANGER present ROBERT HILLIARD as ASCHE KAYTON IN THE ARGYLE CASE

REPUBLIC THEATRE, W. 42 St. Evenings at 8:15. DAVID BELASCO presents a fairy play in three acts

A Good Little Devil BY ROSEMOND GERARD & MAURICE ROSTAND Adapted by AUSTIN STRONG, with special music by WILLIAM FURST.

Notable Belasco Company

Eltinge 42d St. THEATER Phone, 3420. Bryant. New York's Newest Theatre. Just W. of B'way. Evenings, 8:30. Wed. and Sat. Matines, 2:15. Wednesday Matines, Popular.

The American Play Co. Announces A New Play in Four Acts, by BAYARD VEILLER

WITHIN THE LAW

DAVID BELASCO presents

YEARS OF DISCRETION

A Comedy in 3 Acts by Frederick Hatton and Fanny Loize Hatton. DISTINGUISHED CAST

the prominent male parts, while Alice Newell, Irene Douglas, Minnie Stanley, George Carlton, Manuel Snyder, and Archie Allen were included in the cast.

The Nigger proved to be one of the best productions staged at Phillips' Lyceum during the season. Pearl Gray cleverly portrayed the lead in feminine role, while Harold Claremont was seen at his best as the young governor. Other members of the company were seen to advantage. The production was presented under the personal direction of Thaddeus Gray.

J. LAMONT DRAKE

## NEW YORK THEATERS.

**NEW AMSTERDAM**

THEATER, W. 42d St. "The House Beautiful." KLAW & ERLANGER, Managers. Evenings, 8:15. Matins, Wed. and Sat.

WERBA & LUESCHER present

Christie MacDonald

in the Nation-wide Success,

**THE SPRING MAID**

Original New York Cast and Chorus.

**LIBERTY** 42d Street, near B'way. Even. 8:15. Mat. Wed. and Sat. at 2:15.

KLAW & ERLANGER, Managers. Klaw & Erlanger Present

**MILESTONES**

By Arnold Bennett and Edw. Kaobisch.

As played to crowded houses at the Royalty Theater, London.

**KNICKERBOCKER** B'WAY 38th St. Charles Frohman, Klaw & Erlanger, Proprs. Even. 8:15. Matines Wed. & Sat. 2:15. Klaw & Erlanger present

A New Musical Comedy

**OH! OH! DELPHINE**

Cast and Ensemble of 100 Book and Lyrics by C. M. S. McLellan. Music by Ivan Caryll, composer of THE PINK LADY.

**GAIETY** B'way and 46th St. Even. 8:15. Mat. Wed. & Sat. 2:15. Phone 210 Bryant.

COHAN & HARRIS Announce

"STOP THIEF"

A STRAIGHT FARCE WRITTEN AROUND A CROOK, by CARLYLE MOORE.

**CORT** THEATRE 48th St. Just East of Broadway

Most Beautiful Theatre in America Direction of John Cort Telephone, Bryant 46. Evenings, 8:30; Mat. Wed. and Sat., 2:30.

OLIVER MOROSCO Presents

**LAURETTE TAYLOR**

In the Comedy of Youth PEG O' MY HEART By J. HARTLEY MANNERS

**ASTOR** B'way, 845 St. Even. 8:15. Mat. Wed. & Sat. 2:15. Phone 287 Bryant

COHAN & HARRIS, Lessors & Mgrs.

H. H. FRAZEE presents

**FINE FEATHERS**

By EUGENE WALTER author of "Paid in Full," etc., with a distinguished cast.

**Century Theatre** 63d Street and 9th Avenue

Phone 8800 Columbus. Evenings at 8. Matines, Wednesday and Saturday at 2.

**JOSEPH AND HIS BRETHREN**

13 Scenes, 50 Speaking Parts, 200 on Stage.

Largest Dramatic Production Ever Made in the World

## SONGS AND PLAYS IN LOUISVILLE, KY.

LOUISVILLE, KY., Jan. 21 (Special).—The

Joseph H. Sheehan Opera Company filed a successful week's engagement at Macaulay's Theater Jan. 12-18 in repertory. The company is an evenly balanced one, the costumes and scenic accessories adequate and the star an artist.

A Modern Eve is the next attraction at Macaulay's. William A. Brady's elaborate production Bought and Paid For was the attraction at the Shubert Masque Theater Jan. 18. It was handsomely staged and well acted. The Aborn Opera

## NEW YORK THEATERS.

**HIPPODROME**

6th Avenue, 43d and 44th Streets. Daily Matines at 2. Best Seats, \$1. Evgs. 8

**Under Many Flags**

Superb Series of New Spectacles

William 48<sup>TH</sup> ST. THEA. 49th East of Broadway. A. Brady's 48<sup>TH</sup> ST. THEA. Even. 8:15. Mat. Thurs. & Sat., 2:15. Phone 215 Bryant. LEW FIELDS Presents

**WILLIAM COLLIER**

In The Funniest Play in Town

**NEVER SAY DIE**

WILLIAM A. BRADY'S 48<sup>TH</sup> ST. THEA. 48th East of B'way. Phone, 2628 Bryant. Evenings, 8:15; Matines, Wednesday, Thursday and Saturday, 2:15.

**FIFTH MONTH**

**LITTLE WOMEN**

Winter Garden, B'way & 46th St. Phone, 210 Bryant. Evenings 8 Sharp. Mat. Tues. Thurs. and Sat., 2:15. and Sat., 3:30, 7:30, and 8:30. \$1.00

Lost Gertrude Hoffmann TO PARIS

Now in THE HONEYMOON EXPRESS Preparation, with GABY DESLIS

WILLIAM COLLIER'S Comedy 41st, East of B'way. Phone 5194 Bryant. Even. 8:15. Matines, Thurs. and Sat., 2:15. Thursday Matinee, Best Seats, \$1.50.

Granville Barker's London Company in

**FANNY'S FIRST PLAY**

Broadway, B'way & 42d St. Tel. 101 Bryant. Even. 8:15. Matines, Wednesday and Saturday, 2:15.

HENRY W. SAVAGE Offers "SOMEWHERE ELSE"

A Fantastic Musical Feast of Nonsense

YOUTH, JOYOUSNESS, BEAUTY

Maxine Elliott's 39th, bet. B'way & 4th Av. Phone 4981 Bryant. Even. 8:15. Matines, Wednesday and Saturday, 2:15.

Schnitzler's ANATOL

Original Little Theatre Cast and Production.

For All. Perf. only. Beg. Mon., Jan. 27.

**SNOW WHITE**

LYRIC 42d, West of B'way. Phone 3246 Bryant. Even. 8:15. Mat. Wednesdays and Saturday.

**SAM BERNARD**

in a new Comedy with music.

**CASINO** B'way and 39th St. Phone 3246

Gresley. Evenings, 8:15. Matines, Wednesday and Saturday, 2:15.

Emma Trentini in THE FIREFLY

4 Special Wednesday Matines Beginning Wednesday, Jan. 22.

Nina Morgan in title role. Seats 50c to \$1.50.

**39th Street** 39th St., near Broadway. Phone 413 Bryant. Even. 8:30. Mat. Wed. and Sat., 2:30.

WILLIAM A. BRADY, Ltd., Presents

**THE WOMAN OF IT**

A New Comedy by Frederick Lonsdale.

company follows in The Chimes of Normandy.

The Fortune Hunter proved a strong drawing card at The Walnut Street Jan. 12-18. The Harry F. Keith

The Moulin Rouge Burlesque Company drew well at The New Buckingham, as did The Golden Crook at the other burlesque house, the Gavety. B. F. Keith's vaudeville house offered an unusually strong bill in vaudeville Jan. 12-18.

William Castlemann, a native son, and prominent tenor, member of the Metropolitan Company was one of the visitors of the week. Louisville Lodge of Elks held an anniversary jollification Jan. 14, which was an enjoyable occasion in every way. Many visiting professionals were in attendance.

A feature at one of the moving picture places was the Goodwin version of Oliver Twist with Nat in his now famous part of Fagin the Jew.

Genial, clever G. Ed. Johnson, at one time dramatic critic of the Courier-Journal, later circulation manager of the paper, has after over forty years of faithful service been promoted to the position of confidential secretary of the Hon. Henry Watterson.

CHARLES D. CLARKE.

## PLAY LIGHTS ON THE POTOMAC

Washington's Smart Sets Fill the Houses—"Favy" May Play  
"Hamlet"—Symphony Orchestra in Brilliant Numbers

WASHINGTON, D. C., JAN. 21 (Special).—The Governor's Lady, the current week's offering at the National, was accorded a pronounced welcome at the hands of a very large audience on its Monday night's commencement, warmly praising the very excellent presentation by the original company, with Emma Dunn a charming personal success in the titular part, Emmett Corrigan strong in his important leading role, and others of distinct prominence.

Kismet, a dream of Oriental picturesqueness and color, extravagantly presented with a large cast of superior strength and numbers, with Otto Skinner again a supremely interesting mover as Hajji, entertained very large audiences. The Quaker Girl follows.

The week's commencement at the Belasco, Monday afternoon and night, is solidly sold. The double performance on the single day signalled the appearance of Harry Lauder, the Scotch comedian, and a clever vaudeville company in connection. Primrose and Dockstader, minstrel kings, and their merry band of blackfaced mirthmakers, the remainder of the week. Julius Caesar, so superbly presented by William Faversham and brilliant Shakespearean associates, a most notable production in every way, packed this house during the week with appreciative audiences, notably representative and distinguished in character. Helen Lowell's booking at the Belasco for next week has been changed, and Mrs. Leslie Carter appears in Zaza and The Second Mrs. Tanqueray.

With a production "that's like clock-work," The Isle of Dreams, under Henry Miller's management, presents Chauncey Olcott at the Columbia. The Monday night audience was an overflowing one, the occasion being a benefit for the Northern Dispensary and Emergency Hospital, a gala occasion, with the theater decorated with Irish and American flags, with seventeen young women as young Irish collegians assisting as ushers and sellers of programmes. Eddie Foy has just concluded a jubilant week with overjoyous gatherings that have made the week a big winner. The Sunshine Girl, with Julia Sanderson and Joseph Caw Thorne, follows.

Before the Washington Drama League, at the Belasco, Tuesday afternoon, William Faversham appeared before a large gathering of the members and their invited guests. In the course of a lengthy talk, Mr. Faver-

sham said in part: "The stage is a great school. In many respects it is as great a teacher as legitimate schools and colleges." He declared that in the near future he would present Hamlet, a statement that was enthusiastically applauded. Frank Keenan spoke chiefly upon the commercial side of theatrical management.

Tuesday afternoon, at the Columbia, the Washington Symphony Orchestra, a brilliant local organization of the most artistic of the extensive local musical talent under the progressive directorship of Heinrich Hammer, was heard in the second of the season's series in a brilliant programme of music that included in principal numbers the prelude to Lohengrin and Dvorak's brilliant Slavic dances No. 4 and No. 1. The gifted young German pianist, Miss Dagmar de Corval Rubner, appeared for the second time as soloist with the organization playing Tchaikowski's concerto in B flat minor, displaying remarkable development in technical facility, clearness of expression and beauty of tone.

Chase's fourteenth anniversary, Jan. 12-18, was a succession of crowded houses afternoon and night. A most excellent bill was offered, the headliner being Katheryn Kidder and company in the Napoleonic comedy, The Washerwoman, Duchess, Mme. Sans Gene, in tabloid form, which scored strongly. Miss Kidder had most excellent support in Walter Wilson as Napoleon, John Merchant as Field Marshal Lefebvre, and Mitchell Harris as the Count de Morny. Commencing Jan. 20, a most attractive bill.

The Traveling Salesman is again a very welcome visitor at the Academy of Music, interpreted by a company of merit. Next week Sis Hopkins.

Mme. Nordica, assisted by Morse Rummel, violinist, and Romayne Simmons, appeared in concert at the Columbia Friday afternoon in a programme of rare excellence. The famous operatic queen was delightfully heard in a number of the most beautiful songs in vocal literature.

Early announcement of the selections at the theaters for the big Washington week, the inauguration of President-elect Wilson, presents Billie Burke in Mind the Painted Girl, at the National, with The Pink Lady playing a return date at the Columbia, with the Belasco and Academy to hear from.

JOHN T. WARDE.

## NO "PRIMROSE" FOR CHICAGO

In Spite of Elsie Ferguson's Delightful Work the Production Failed—But Tetzlitzini Saves the City

MUNIC. BUREAU, SUITE 61,  
Grand Opera House Building.

CHICAGO, JAN. 21, (Special).—Back again, good friends, after a spell of the grip, with ill feeling towards none and charity for all, especially the good landlady who sent up such nice meals and the little soubrette who called up to say that she missed my comments in the *Mission*.

Yes, there's the hammer and I must try it once just to see if I can hit the nail. Why did Primrose, with Elsie Ferguson, fail at the Blackstone? There you are. The echo replies ditto. Yes, it was light, there were no particular or especial climaxes, and there was nothing screamingly funny in it. It was worth \$2 if any play is worth two, and I persuaded several people to pay this amount and see it. It brought mist to the eyes as effectively as a bad cold or a bad cigar and it also brought the smiles as a check from home or anywhere else. In it Elsie Ferguson out-Billed Billie Burke, and I'm here to say that fortune or no fortune I would have scorned to do as the hero did and would have ended the play in the first act by taking the girl and let the rest go hang. Ye who scorn chocolate sundae and ice-cream sodas will scorn this. But we must have ice-cream in this life as well as beer and boiled potatoes. I believe in an ice-cream drama and in ice-cream actresses. We don't want them on every theatrical menu, but we must have them once in a while. All right, Mr. Nathan and Mr. Menken, guffaw if you please. I like the things that you do, but I also like other things, too, and therefore I have one on you. You drink Manhattans do you? Well, so do I, but I can also enjoy a chocolate sundae, providing that my physical and intellectual tastes are "broader in scope." Elsie Ferguson was delightful, delicious, dainty, demure—come to my aid for more adjectives, Mr. Karleton Hackett, for she deserves them. She never did better work than as the sincere-hearted little French girl who knew how to love only once. Take her, Mr. Belasco; put her in one of your plays and the public will be glad to pay the bill.

The Irish Players are still with us—at the Fine Arts—and are doing excellent business—for a very excellent reason. Frederick Donaghay's smile that illuminates box office and foyer helps some, but the repertoire that he arranged has been a "prime factor" in their success. The sin-

cere, splendid work of the remarkable little company has sold half the tickets. There is talk of the Players remaining at the Fine Arts for two more weeks after the current one.

Garden's Tosca drew a packed house at the Auditorium several nights since, but the premiere house-packer appeared on the scene to-day—Mme. Tetrazzini. It is she who floods the operatic box office with sunshine; it is she who makes Bernard Ulrich, the splendid business manager of the Chicago Grand Opera company, feel amiable toward all the world. Mme. Tetrazzini has arrived in time to boost the operatic season, which showed some tendency to sag after the departure of Ruffo. She will do wonders with the receipts, for Chicago adores Tetrazzini. Get in line if you want to hear The Last Rose of Summer sung in matchless beauty. The premiere of Zandonai's Conchita has been postponed until next week. Mr. Dippel is the greatest little postponer that ever disappointed the public; and if there is any possible chance of postponing a premiere, he will succeed in doing it. But the newspapers are used to these things now, and they express no surprise when postponements come in over the wire from a heartbroken press representative whose duty it is to break the news. That once was one of my hardest duties—telephoning postponements to the newspapers.

In this connection, there has been a lot of talk, privately and in the newspapers, about a change in the opera management for next season. The Chicago Grand Opera company is a wonderful organization if it were only organized as it might be. There was some talk of the company not returning for next year. This is pure bosh. The company will continue, and its success will be greater in the future than it has been in the past. But that it will continue under present arrangements seems hardly possible to one who knows something about its organization. The solution nobody seems to have exactly figured out. Campanini will be re-engaged, nobody doubts; nobody can doubt it. He has a hold on the Chicago opera patrons that amounts almost to artistic idolatry. Bernard Ulrich, the business manager, has made a record that is not surpassed by any operatic business manager in this country. In the face of difficulties and obstacles of every description, he has established the company on a secure financial basis. This leaves Mr.

McKee Rankin booked for the end of the month, but there is some doubt whether he will get here. At the Elgin Theater, one of the houses of the Consolidated Amusement Company, the World's Fair Stock company, managed by John G. Wray, has been doing a fine business. Virginia Brissac is the leading lady, and her work in The Third Degree and The Blue Moon was excellent. Mr. Wray is playing leads, and is supported by Margaret Nugent, very clever character woman and sweet bambi, oldies and very young ladies. James Dillon and Frank Cooley are old favorites here, and Mr. Nugent and Mr. Phipps, with Miss Wayman and little Miss Brissac, round out a very complete company.

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PARLOR—Extra large suitable for rehearsals; can be used by arrangement any time; terms very moderate. Address 254 West 55th.

WANTED—Child to care for one to four years old; attractive house; no children; lawyer and wife; Presbyterian; references exchanged. Home, care Weston.

with the rights of his Indian sketch, The Forest Flower. Miss Mary Nash is now playing the role of Wanda Kelly in Mr. DeMille's play, The Woman, while Miss Florence Nash was featured in his vaudeville sketch, in 1900. He considers them his mascots. The Misses Nash also announce that they will cast a number of prominent players in roles far removed from the work to which managers condemn them. Zelma Sears, for instance, will play Mrs. Alving in Ibsen's Ghosts. Miss Sears insists that she is much more than a comedienne, and the Misses Nash will give her a chance to shine in an intensely dramatic role. Another innovation will be the disregard of casting according to type. The players in the Nash company will be asked to fit themselves to unusual roles by make-up and sheer artistry, the idea of the young producers being that the modern type system does not permit artists to show their real excellence in portraying widely different characters.

## GILBERT-SULLIVAN IN DETROIT

DETROIT, MICH., Jan. 21 (Special).—It was festive week at the Garrick Jan. 13-18, when memories of Gilbert and Sullivan were revived by an excellent cast, which included De Wolf Hopper, Eugene Cowles, George MacFarlane, Arthur Aldridge, Viola Gillette, Kate Condon, Blanche Duffield, and Louise Barthel. The month's engagement was pleasantly divided between The Pirates of Penzance, The Mikado, Pinocchio, and Patience. Little Boy Blue follows.

Considerable advance interest is being manifested in the engagement of William Faversham's spectacular production of Julian Osmer, which begins at the Garrick Theater Jan. 27.

The bill at the Temple Jan. 13-18 was headed by Miss Minnie Amato and her excellent company of dancers in a Parisian pantomime of Bohemian life, The Apple of Paris. Flanagan and Edwards scored in Off and On and the balance of the bill included Nat M. Willis, Ardell and Walter, Du Calion, Arthur, Richards and Arthur, the Davis Family, and Miss Martha and Sisters.

Maude Adams revived Peter Pan at the Detroit Opera House Jan. 13-18 to good attendance. Miss Adams was the scene of another well-balanced vaudeville bill Jan. 13-18, headed by Jessie Boulton Poynter in Joe Le Brandt's latest offering, A Kentucky Romance, held the interest of Lyceum patrons Jan. 13-18, and was followed by the latter part of the week by Lena Rivers.

Burlesque Jan. 13-18 was represented by The Winning Widow at the Gayety, and Tiger Lillies at the Avenue. ELIOT A. MARSH.

## AS IT IS IN HONOLULU

HONOLULU, HAWAII, Jan. 8 (Special).—Royal Hawaiian Opera House: Maude Powell gave two solo recitals to crowded houses Dec. 28 and 31. McKee Rankin is booked for the end of the month, but there is some doubt whether he will get here. At the Elgin Theater, one of the houses of the Consolidated Amusement Company, the World's Fair Stock company, managed by John G. Wray, has been doing a fine business. Virginia Brissac is the leading lady, and her work in The Third Degree and The Blue Moon was excellent. Mr. Wray is playing leads, and is supported by Margaret Nugent, very clever character woman and sweet bambi, oldies and very young ladies. James Dillon and Frank Cooley are old favorites here, and Mr. Nugent and Mr. Phipps, with Miss Wayman and little Miss Brissac, round out a very complete company.

## SOME MORE PRODUCERS

This Time Mary and Florence Nash, Who Will Produce Two Sketches

Mary and Florence Nash announce that William C. DeMille is writing a sketch for their independent producing season, late next Spring. He has also presented them

the unsettled state of the country I had to give up playing. I went to Pretoria to find there an opera school. While in South Africa I was taken ill, and to some extent my voice was affected. I never felt that I sang the same after my South African trip.

"Again I returned to San Francisco, after an absence of twelve years. For a final visit to Australia I played there with the Nat Goodwin company. Then I came back to the Pacific Coast."

That was in 1897. Since then Miss Melville has been in various stock companies throughout the country, including the famous Shubert Stock Company in Syracuse in which played Henry Kolker, Brandon Tynan and Sarah Truax—all stars since. Then she was in a stock company at the Crescent Theater, Brooklyn, where she was greatly admired. All who knew her when she enacted her "grande dame" roles in a Washington stock company loved her. Miss Melville says that to-day her greatest pleasure comes from the frequent greetings she receives from people who stop her on the street to say, "Are you not Emelie Melville? I remember you as Sperolette and Carmen. It touches her more than she cares to admit to find so many old friends repeating to her one of the magic and moving lines of Bernhardt: "Je ne peus pasoublier."

She finds satisfaction in such quiet regard. She is modest, and has no special advice to give the younger generation. She frankly admires our recent stars. Her lessons to them are no more cryptic than to give the warning to be patient and to work hard. But would not the careful and sympathetic study of Emelie Melville's career be for the aspiring youthful actor inspiration and instruction enough?

H. E. STEPHENS.



# STOCK COMPANY NEWS

## ENID MAY JACKSON

Miss Enid May Jackson has scored the triumph of her career in the leading female roles of the popular Severin De Deyn and associate players at the Gayety Theater, Hoboken, N. J. Coming East a comparative stranger, this young lady has so firmly established herself in the hearts of the patrons of this popular playhouse that her receptions at any performances take on more the form of an ovation than a reception. Owing to the close proximity to New York of this theater, many managers have been able to witness performances given by Miss Jackson of most exacting roles, which have led to many flattering offers, to all of which the lady has so far turned a deaf ear. At a recent performance of *The Seven Sisters*, given by this company, Mr. Daniel Frohman and Augustus Thomas occupied a box, and were most lavish in their praise of Miss Jackson's performance of *Mitzi*.

## CORSE PAYTON IN JERSEY CITY

The Orpheum Theater, Jersey City, started on Saturday last with the third change of the present season. William J. Kelley, Lowell Sherman, Maude Gilbert, Marie Curtis, Charles Dingie and Dorothy Shoemaker have been leading men and women of the company since September, and now Corse Payton has taken the house, opening with *The Three of Us*, with Dallas Tyler, formerly leading woman at the Manhattan, New York; William Grew, Eugene Fraser, Robert Livingston, Hope Maxwell, Ralph Herbert and William Mortimer compose the company.

## NEW YORK STOCK NOTES

The Ne'er-Do-Well received its first stock presentation at the Prospect, last week, with Richard Gordon, Brandon Evans, Philip Leigh, John J. Owens, Irene Timmons and Dorothy Mortimer in the leads.

The Academy of Music Stock, at the Star, were seen in a stupendous revival of *The Girl of the Golden West*, last week, with Jean Murdoch, Claude Payton, Marie Curtis and James J. Ryan.

At Keith's Harlem Opera House, popular Priscilla Knowles was seen as *Glad in The Dawn of To-morrow*, last week.

David Belasco's *The Lily* was the last week offering by Cecil Spooner and company at the Metropolis. The Seven Sisters this week.

## OPPHEUM COMPANY IN UTAH

The Orpheum company gave Broadway fives to crowded houses, matines and night, Jan. 1. Same company, 2, 3, 4 and matinee, and Orpheum orchestra, under leadership of Edgar Shont, rendered *A Day With A Circus* to laughing audiences. Mutt and Jeff Jan. 12.

## HOLYOKE, MASS., COMPANY

Empire Stock company, in The Fortune Hunter, Jan. 6, to S. R. O. Green Stockholders Jan. 13. Miss Ruth Gates, new leading lady, has made a decided hit.

## WAYNESBURG, PA., PLAYERS

Shannon Stock company gave to week closing Jan. 4, *Receipt in Full*, *Why Lindy Went Away*, *Great Whirlpool*, *Convict* and *The Girl, Ishmael, Thorns and Orange Blossoms, Last Round-Up*.

## KING-LYNCH CO. IN MANCHESTER, N. H.

At Manchester, N. H., King-Lynch Players gave a most satisfactory performance of Eugene Walter's great play *Paid In Full*, Jan. 6-11, to crowded houses. John G. Fee as Joseph Brooks gave the patrons of the Park a chance to see him in a very difficult role, which he portrayed in an excellent manner. Miss Rose King as Emma Brooks played in her usual sweet manner. Edward D. Lynch scored a hit. Frank Thomas made his first appearance in role of old sea captain. Miss Constance Glover also made her first appearance, and was well received in part of *Mrs. Harris*. Miss Grace Bell Dale was charming as *Beth*.

## PLAYS IN WELLSVILLE, N. Y.

Franklin Stock company, at Baldwin's in Wellsville, N. Y., Jan. 4, to fair business. Plays, *Throne and Orange Blossoms*, *Kentucky Sue*, *A Gypsy Romance*, or *A Samson of Yale*; *The Bishop's Carriage*, *Man Of the Hour*, *Man On the Box*, *They Are My People*.

## CAROL ARDEN IN LEADS

Carol Arden joined the Hartman-Wallace Stock company of Jamestown, N. Y., as leading woman, on Monday, Jan. 15. The Paul Scott agency arranged her engagement.



FLORENCE JOHNSTONE.

Florence Johnstone started her professional career at the early age of seven as Eva in *Uncle Tom's Cabin*, and continued playing child parts for several years: after which she settled at St. Thomas, Ontario, Canada, and there went to school until the age of eighteen. Then the lure of the lights brought Miss Johnstone to New York, where she appeared for the following five seasons in melodramas under the direction of Al Woods, Vance and Sullivan, J. C. Springer and other managers. She was also with Willis Jackson in *The End of the Trail*. After the melodramas were forgotten,

Miss Johnstone ventured into the stock world, spending her first season at Madison, Wis. Stock seasons with Florence Stone in Minneapolis and as leading woman at the Calumet Theater, Chicago, followed, after which she was engaged for *Are You A Mason?* But the stock managers still claimed her, and soon after she joined the Arvine-Benton Stock in Indianapolis, and later in Davenport, Iowa; Grand Rapids, Des Moines and Evanston, Ill. She won many friends as leading woman.

Miss Johnstone is now in her second season as leading woman at Evanston, where she has a large circle of admirers.

## MABEL GRIFFITH IMPROVING

The many friends and admirers of Mabel Griffith, for a long time the idol of stock theatergoers at Trenton, will be pleased to learn that she successfully underwent a serious operation in Baltimore. Her condition is reported to be much improved, and her friends are anxiously awaiting her return to the stage.

## "LITTLE TOWN OF BETHLEHEM"

The Little Town of Bethlehem was presented at the Majestic, Boston, by the Northampton players, with Charles Balaar, Leah Winslow, William H. Pringle, a former Boston favorite at the Castle Square; Alice Donovan, Walter Dickinson and Margaret Curtis.

## GRACE ELLISTON IN STOCK

Grace Elliston is playing a visit to the St. James, Boston, as guest star, and opened Monday in *The Lion and the Mouse*, supported by Theodore Friesbus, Charles Abbe, William C. Walsh, Dudley Hawley, Valerie Valaire, Adelaide Nye and the favorites.

## LORION LEON LEAVES STOCK

Lorion Leon, well known in Boston and the New England cities for her stock work

in various companies, especially at the Castle Square, Boston, has deserted the stock field for the present to accept a role in *The Yellow Jacket*.

## "VALUE RECEIVED"

Play in four acts, by Augustus McHugh, produced for first time Jan. 6, 1913, at Hathaway's, New Bedford.

Herbert Hostage ..... Rollo Lloyd  
Alice ..... Anna Layne  
Amy Hostage ..... Eva Condon  
Robert Jenkins ..... Carl Borchert  
Mrs. Haworth ..... Henrietta Vaders  
A. B. Maynard ..... Henry M. Hicks

Augustus McHugh remarked in a curtain speech, "It's only a child," in referring to his new play, *Value Received*, which was an instant success, although it will require much pruning before reaching the metropolis. The play is built on four themes. The extravagance of life in New York, the mad desire to dress better and look smarter than your neighbor; the third is the old theme, the simple life, and the fourth is the cynically immoral doctrine that if a man is to be a thief and embezzle the funds placed in his care, he should steal big. There is the plot in a nutshell.

The notices of the piece belong to Eva Condon, who recently scored in *C. O. D.* She played her part with sincerity and charm. Rollo Lloyd was praiseworthy.

## NEW LEADING WOMAN

Miss Warda Howard opened as leading woman of the Broad Street Theater Stock company of Trenton, N. J., on Monday evening, Jan. 6. Miss Howard made her initial appearance as permanent leading woman in *Janice Meredith*.

Miss Howard replaces Mabel Griffith, who left the company through illness. Miss Griffith was a favorite with Trenton theatergoers, and her enforced departure is much regretted. Miss Griffith was taken suddenly ill some time ago, when Miss Howard was hurriedly summoned to take her place. In 24 hours Miss Howard perfected herself in the role of Roxie in *No-body's Widow*, and scored a decidedly personal hit. It was owing to this success that she was signed as permanent leading woman through the Paul Scott agency.

## STOCK PLAYS IN ATHOL, MASS.

Lorne Elswyn company had a two weeks' engagement at Athol, Mass., from Jan. 9, presenting *Man From Wall Street*, *True Hearts*, *East Lynne* and *Governor's Pardon* to excellent business.

## STOCK IN OTTAWA

Roma Reade and Players at the Grand (formerly Colonial) Theater, Ottawa, opened a season of stock last week, and were well received. The roster of the company includes Roma Reade, a favorite in Ottawa; Clara Earle, Dorothy Thayer, Lewis Allison, Harry Larabee, David Stanwood, Victor Hodge, Lorne Adams.

## KING-LYNCH PLAYERS IN NEW HAMPSHIRE

The Chorus Lady was the attraction, Jan. 15, of the King-Lynch Players. Miss Rose King as Patricia scored effectively. Edward D. Lynch as Dan Mallory scored heavily. Others in the cast who deserve praises were John G. Fee, Frank Thomas, Morton Stevens, Edward Bates, Charles Miles and Howard Schappa. Miss Grace Grace Davenport were excellent. The play was well received by very large audiences, and every favorite received hearty applause by the patrons. Where the Trail Divides follows.

## MALLEY-DENISON CO. AT FALL RIVER

The Malleys-Denison company, the most popular stock company that Fall River, Mass., has ever had, played Jan. 15-18, at the Savoy, The Great Divide. It also marked the first appearance of Gus Forbes, new leading man of company, who was seen in the character of Stephen Ghent. Mr. Forbes is a most welcome addition to the company, and was a success from the start, being unusually good in the role of Bernard Steele, scored a hit in the small part of Anderson. Carolyn Elberts played the part of Ruth Jordan with excellent judgment. Norman Wendell, Allan St. John, Irvin M. Wolff, Sydney Edwin Rixx and Winona Bridges deserve special mention. Production, under the direction of Frank E. Lamb, well staged.

## STOCK PLAYERS IN KENOSHA, WIS.

The Jack Bessey Stock company closed Jan. 4, after playing the week in *Love and Politics*, *The Peacemaker*, *Bachelor Girl*, *Man From Wyoming*, *Tenderfoot*, *Girl From New Zealand*, *A Father's Sin* and *Derby Winner*.

## MOUNT VERNON NOTES

The Stainach-Hards Stock company presented *When Knighthood Was in Flower* of Jan. 13, with Ina Hammer in the role of England's sixteen-year-old princess, Mary Tudor, and Averell Harris as Charles Brandon.

The usual good support was given by the entire company; the costumes were rich, and the play nicely staged by the director, George Farren. "Standing room only" was in order for most of the week. Mary Jane's Pa followed.

## STOCK NOTES

Chicago Stock company, Jan. 6-11, opened in *Sham* to good business in Martinsburg, W. Va. Other plays, *The Stamps*, *York State Folks*, *Going Home*, *The Fourth Estate*, *Faust*, *Strongheart*, *The Lost Trail*.

Fort Dodge, Iowa, Stock company, headed by Howard L. Case and Virginia Lee, in *Indiana Folks*, Jan. 6-7-8. *Jack o' Diamonds*, Jan. 9-10-11. Cast includes: Charles Payne, Lorin H. Guin, Charles Montgomery, Harry Barnard, Neil Schaffner, Pauline Falvre and Marie Fulton.

Matice Stock company, Lyons, N. Y., Jan. 9-14, at Memorial—big business, general satisfaction. Plays: *No Mother To Guide Her*, *A Truthful Liar* and *The Parish Priest*.

In *The Gamblers*, which the Corse Pay-

ton Stock produced in Newark recently. Mabel Brownell was seen in the role she played on tour with Charles Klein's company.

Justina Wayne opened as leading woman with the American Stock in Spokane, Wash., last week, in *Nobody's Widow*.

Mr. and Mrs. Albert Lando (Henrietta Bagley) and Howard Benton, after a season of eighty-five weeks in stock, are enjoying a three months' vacation at Paradise, Fla.

William J. Kelley, leading man of stock company at the Colonial, Salt Lake City, Utah, has written to friends in this city that the venture is a success. Mr. Kelley was formerly leading man of the Orpheum Players here, and made many friends while he was in this city.

William Parke Stock company, Jan. 6-11, in *Alias Jimmy Valentine*, to enthusiastic audiences at the Colonial, Pittsfield, Mass. The Empire Stock company, Jan. 6-11, in *Camilie*; finely acted at Union Square, same city.

At the *Gayety*, Hoboken, In A Bishop's Carriage delighted the Severin De Deyne patrons, and the excellent work of Elizabeth Rathburn, Severin De Deyne, Lavinia Shannon, Lawrence Dunbar and Miss Jackson was greatly appreciated. The Fortune Hunter follows.

The Incomparable Princess Stock, at Des Moines, were seen in *The Chorus Lady* last week, with little Anne Bronaugh as Pat, Robert Hyman, Frank Sylvester, George Bariller, Carrie Thatcher and the debut of Mary Keane, the new ingenue as Nora. This week's attraction is *The Man From Home*.

Paid In Full is always a popular stock bill, but Bert Lytell, Evelyn Vaughan, Thomas Chatterton, Rhea Mitchell and Margaret Sayres presented it at the Alcazar, San Francisco, last week, worthy of a Broadway hearing. Lola Fisher has left the company and returned East.

The famous Carter De Haven role, in *The Girl in the Taxi*, was given Victor Browne, leading man at the Empire, Pittsfield, last week, where again poor judgment was shown, as the role in stock performances belongs to the juvenile. Joseph Cregan, Everett Murray, Phyllis Gilmore, Anna Hollinger and Marie Reels were seen in the leads.

The William Parke company, at the Colonial, Pittsfield, presented a revival of *Tilly* last week, with George Hassell appearing to advantage. Albert Hickey is a promising member of this company.

Frank Wilcox and Louise Brownell were seen in *The Gamblers* at Jacques, Waterbury, and an excellent performance was cordially received.

As *Alias Jimmy Valentine*, at Rand's, Troy, Carl Anthony was seen at his best last week, and received capable support from Lois Howell, Earl McLellen and the Malley-Denison company. The Man From Home this week.

Vaughan Glaser opened on Monday last a stock season at the Duchess, Cleveland, with *The Grain of Dust*. Fay Courtney, Will D. Corbett, Harry Driscoll, Louis Thiel and Constance Kenyon are the leading members. The second bill in *The Thief*.

Margaret Neville and Frank Dae, two Cleveland stock favorites, opened with the Holden Players a week ago in *The Penalty*.

In the production of *The Ringmaster* at the Orpheum, Philadelphia, last week, William Ingersoll, Wilmer Walter, Virginia Howell, Winifred Kingston and Albert Sackett appeared to advantage.

At the Mercy of Tiberius proved a popular offering at the American, Philadelphia, with Grace Huff and John Lorenz in the leads.

Ethel Elder opened with George Arvine and his company at the Standard, Philadelphia, last week.

Godfrey Matthews has proved one of Philadelphia's most popular leading men, and his work the past week, in *The Sporting Duchess*, at the National, added new laurels to his name.

George L. Kennedy, Robert Graceand and Mildred Bell are popular players at the Holiday, Baltimore.

Camille was the attraction at the Empire, Providence, last week, with Lovell Taylor in the name part. The Stranger follows.

The Northampton Players produced *The Witching Hour* last week, with Charles Balser, Leah Winslow and Margaret Curtis in the leads.

Edward Doyle Stock company closed a week's engagement at the Gilger, Norwalk, Ohio, Jan. 11, pleasing fair returns. Plays last three nights, Sapho, Mildred and *The Cutest Girl In Town*.

At the Mohawk, Schenectady, the Gotham Players were seen in *The Dawn Of A Tomorrow*, with Lenore Ulrich as Glad, James Crane was the Dandy, Wilson Reynolds the Sir Oliver Holt, Blanche Chapman as Bet and Frank Ford as the thief. The present week Graham Velsey in Little Johnny Jones is the bill.

Priscilla Knowles triumphed as Helena Ritchie at the Harlem Opera House, and more than created a success in a difficult part. Her support was poor.

Miss Evelyn Watson, of the B. F. Keith Gotham Stock company, Brooklyn, is enjoying a two weeks' vacation, during which she is visiting her husband, Norman Wendell, who is a member of the Malley-Denison Players at Fall River, Mass. Miss Watson will return to the Gotham on Jan. 27.

## VAUDEVILLE NOTES

The new song by William J. Gordon, entitled *Cush la Machree*, is being used extensively in vaudeville. His earlier efforts, *I Never Loved Another Girl As I Loved You* and *I Wonder If You Sometimes Think Of Me*, are now assured successes.

Movies, a new satirical comedy by H. L. McLaurin, a Denver dramatic writer and newspaper man, makes its initial metropolitan appearance at Hammerstein's on Monday, Jan. 27. Movies is a travesty on motion-picture theaters and photoplays. In the cast of twelve is Miss Doris Hardy.

Batts and Fowler announce the following vaudeville engagements through their agency: Pauline Pauli with Rosena Zaleska, Clyde Shropshire with Clem Bevins, Joe Wicks in Agnes Carlton's act, and Ruth Hayes in Edgar Schooley's act.

Julia Nash has made a decided hit in her sketch called *Her First Case*, by Zeilah Covington.

Ina Brooks is playing a special engagement with Walter Law and company in *The Seal of Silence*.

The McConnell Sisters will remain in vaudeville for the current season. They opened at Grand Rapids, Mich., in the Butterfield Circuit house, the Columbia, theater, on Jan. 6, playing a return tour. They were also engaged for a special occasion to entertain ex-Mayor Fleischmann, family and friends, on New Year's Eve, in Cincinnati. The affair was very elaborate and was attended by some of the city's best people.

William Gray, formerly manager of the Empress Theater of Milwaukee, Wis., succeeded Edward Raymond as manager of the Crystal Theater, in that city, on Dec. 9. Mr. Gray has invented, and copyrighted, a slogan to offset the one now being used by the Sullivan and Considine people. "Where Everybody Goes," and is using, with telling effect. "Where the People Really Go." It is a direct "get-back," and has created considerable talk among Milwaukee's patrons of vaudeville.

## HARRY G. SNOW DEAD

Harry G. Snow, who for many years had had to do with musical and theatrical affairs, died on Jan. 14 at the home of his brother, Francis F. Snow, in Malden, Mass. Mr. Snow was born in Boston Christmas Day, 1859, and was educated in the public schools of Chelsea. He was graduated from the operatic course of the New England Conservatory of Music, and was a choir singer in Boston. Then he was with the press department of the Metropolitan Opera House under Maurice Grau, with Walter Damrosch in German opera, with Henry Russell and the San Carlo Opera Company, with Oscar Hammerstein, and lately with F. C. Whitney. Mr. Snow acted as press agent for tours of Ysaye, Gabrilowitsch, Mme. Nordica, Mme. Calve and Jan Kubelik.

## FIRE DESTROYS THEATER

EASTPORT, ME. (Special).—The Memorial Opera House, formerly Memorial Hall, the large two-and-a-half-story, wooden building owned by the city, was totally destroyed by fire, which broke out early morning Jan. 7. The loss on the building and contents is estimated at \$20,000. The city has an insurance of \$8,250.

## SUCCESSFULLY OPERATED ON

Mrs. Taylor Carroll, recently with James Hart's *An Opening Night* company, is at the Philanthropic Hospital, where she underwent a successful operation on Dec. 30.

## MISSOURI GIANTESS DEAD

Ella Ewing, the "Missouri giantess," said to be the tallest woman in the world, died at her home near Gorin, Mo., aged forty, on Jan. 9.

Miss Ewing was eight feet three inches tall and traveled with circuses for many

years. She owned a magnificent country home, with all its furniture especially built in proportion to her size.

## FIVE YEARS FOR NEGRESS

For Killing Her Husband's White Mistress  
Sentenced for Manslaughter

The American negro, Annie Gross, who shot and killed the white actress, Jessie Tricha, alias Jessie McIntire, for living with the colored woman's husband, in London, several weeks ago, was sentenced to five years' penal service by Judge Darling, at Old Bailey, on Jan. 10. Taking into consideration the unusual circumstances and great provocation, the jury returned a verdict of "not guilty of murder, but guilty of manslaughter."

## ROYAL PLAY IN LONDON

King of Montenegro's "Empress of the Balkans"  
to Be Presented in English

King Nicholas of Montenegro, who when still Prince Nikita wrote a play entitled *The Empress of the Balkans*, is likely to see a production of his drama in London some time during the present season.

The piece is written in verse, and has already been seen in Breslau, the capital of Silesia.

When King Nicholas was crowned ruler of Montenegro, the capital, Cettigne, got its first properly equipped theater, and this was opened with his majesty's own work, *The Empress of the Balkans*. It is said to be full of intense patriotism and a wonderfully poetic picture of Montenegro.

## BOSTON'S PROFESSIONAL WOMEN'S CLUB

Elizabeth Murray was admitted to membership in the Professional Women's Club, of Boston, Jan. 7, and is the thirty-third member representing the stage. Mrs. Sol Smith and Lotta Crabtree are additional honorary members. Hattie Williams and Nora Bayes during their stay in Boston were tendered a tea at the Copley Plaza by the Club founder, Miss Marion H. Brazier. Several members attended and were box guests of Mr. and Mrs. Jack Norworth in the evening. At the monthly luncheons of this Club there are always stage guests present. For Jan. 16 there will be Mary Nash of *The Woman*, Gwenolen Floyd of *Milestones*, Mr. Henry Jewett, Mrs. Lyman W. Gale, manager of the Toy Theater, and others. The Club president, Mrs. Guy Currier (Marie Burriss), was at one time leading woman at the Boston Museum, and in support of male stars.

## NEW THEATRICAL ENGAGEMENTS

Batts and Fowler, the theatrical agents, announce the following engagements through that office: William J. Casey with *The Newlyweds and Their Baby*; Sue Higgins and James Field with the Paul Dramatic company of Morristown, N. J.; Ed Gillingham with *Introduce Me*; May Gerald with *The Fatal Wedding*; E. J. Burns with *The Newlyweds and Their Baby*, to play the role of Mr. Newlywed; Helen C. Bick with the Jacobs Stock company of Newark; Edward Daly with the Kabacs Stock of Perth Amboy; D. Stanley Brown with *The Fortune Hunter*; Billy Edwards with *Beverly and Alberta*; Davis with *Alma, Where Do You Live?*

## "PETER PAN" FOR CHICAGO

Maude Adams will interrupt her Western tour to British Columbia for a two weeks' engagement in *Peter Pan*, at the Illinois Theater, Chicago, beginning Monday, March 3. Miss Adams closed her New York season on Saturday, Jan. 11. Her engagement was most successful. It is an interesting matter of record that more people entered the Empire Theater to see *Peter Pan* during its last week than during any other week of the twenty years the playhouse has been open.

## COMPROMISES ON \$12,000

Edith Watson Settles Suit Against Company  
Whose Cab Crippled Her

Miss Edith Watson, the actress, whose right kneecap was removed in J. Hood Wright Hospital, in this city, as a result of a taxicab accident in August, 1911, agreed to accept \$12,000 from the Masses Seaman Transportation Company, which owned the cab in which she was riding when injured. The jury was then discharged, and Miss Watson, smiling, was wheeled out of the courtroom in the invalid chair she has been compelled to use for seventeen months.

## MANAGER MARIE DRESSLER

She Will Star Legitimates in Vaudeville On Tour

Marie Dressler is to organize a large vaudeville company, which she will take on tour of the principal cities of the West, possibly appearing in New York at the end of the engagement. She is to manage the enterprise herself. Miss Dressler will not say who is to be in the company, explaining that the members are not yet under contract to her, and it might cause trouble, but she is sure that they will all be stars.

## BATES LIBRARY BURNED

Early Morning Blaze Costs Actress Forty Thousand Dollars

Buildings, including a valuable library, a bowling alley and a garage, owned by Blanche Bates, at New Castle, N. Y., were destroyed by fire during the early morning of Jan. 12.

Miss Bates's library was fitted up in rustic style, and held a very valuable collection of books and bric-a-brac. It was in this room the marriage ceremony of the actress and George Creel was performed. Damage by the fire is estimated at \$40,000.

## ANTON SCHOTT DEAD

Pioneer Wagnerian Singer, Selected to Travel with Anton Seidl

Anton Schott, pioneer Wagnerian tenor, who appeared at the Metropolitan Opera House many years ago, died at Stuttgart, Germany, Jan. 10. Schott was a pioneer in Wagner roles in this country, and his heroic appearance as Rienzi on horseback is well remembered by Wagnerites of a generation ago. He was selected by Angelo Neumann to travel with Anton Seidl through Italy to introduce the Wagner operas there. He was born in 1846 in the Swabian Alps. He attended the War College at Ludwigsburg, and in 1865 was made a lieutenant of artillery. He had previously cultivated his voice, and after the close of his service in the Franco-Prussian War he went on the operatic stage at the Royal Opera in Munich.

## NO SCHOOL OF BALLET

Project of Metropolitan Opera to Train Dancers Discontinued

Ottokar Bartik, the "directeur" and ballet master of the Metropolitan Opera House, reluctantly made the statement several days ago, that the much-heralded American ballet school had been temporarily discontinued.

"At present it is felt that there is little need for a school," he said. "The Metropolitan has at this time very few operas on its list requiring a ballet.

"One of the chief difficulties that I have found in America is the lack of good material. The general public is inclined to think that ballet dancing and chorus dancing are sisterly arts. Nothing is less true. They are as different from one another as music is from noise on a big drum. The present vulgar display which is exhibited at restaurants, and even private parties, cannot be called dancing. Every move in those so-called dances is the expression of a perverse nature."

## COMPANY ENTERTAINED

Cattle King Invites Sixty People to Enjoy Hospitality on Wyoming Ranch

After the performance on Saturday night, Jan. 4, the entire membership of the Red Rose company left Cheyenne, Wyoming, for Rock River, Wyoming, as the invited guests of Frank C. Boisier, the president of the Diamond Cattle Company, to spend the Sunday with him on his ranch near that place.

The entire company of 60 people left Cheyenne in special cars. Arriving at the Rock River station, conveyances awaited them to carry them the remaining 14 miles of the way to the ranch.

After spending all day Sunday, the company left for Greeley, Colo., their next stand, on the following night.

Mr. Boisier is a resident of Carlisle, Pa., where, last summer, he entertained Lee Parwin, the advance agent for the Red Rose company, during the latter's honeymoon.

## ELKS' HOME BURNED

Fire completely destroyed the home of the B. P. O. E., at Shawnee, Okla., on Dec. 26. Everything contained in the building was burned, including some very fine elk heads. The lodge carried \$4,000 insurance. Operations on a new building will be started soon.



TORONTO STOCK COMPANY.

Playing at the Lyric Theater, Calgary, Alberta. Taken at the Christmas Party Held on the Lyric Stage After the Christmas Matinee.

## AMUSEMENTS THE COUNTRY OVER

Other news from "Mirror" correspondents will be found in the general news columns or under proper classifications, as "Stock Company News," "Gossip," "Reflections," "Engagements," "Vaudeville," Etc.



## ALABAMA.

**MOBILE.**—LYRIC: Jolly Wild Musical Stock co. opened engagement with Overlight in Boston 6-11 and pleased large business. Finnegan's Ball 12-18.—ITEM: Owing to destruction of Mobile Theater Jan. 8 by fire Adelaide Thurston in *A Love Affair*, to be presented 10, was canceled, the entire co. enjoying a layover in Mobile. Arrangements have been made by Mr. Tannenbaum and Jake Miller of the Lyric to take care of his bookings in this house. Announcement has been made of the rebuilding of the Mobile, plans of same to be made public at some future date. Messrs. Draper and Miller, producers of the Elks' Minstrels, lost all of their costumes and scenic effects in the fire. The Elks having had a performance night theater was destroyed.

**BIRMINGHAM.**—JEFFERSON: Margaret Gilligan, Green Stockings 9. Kindling 11.—

**OPHEUM:** Closed for general overhauling to reopen in a few weeks with tabloid musical review 6-11.—**MAESTRO:** The Young and Old Story Kidd 6. Honey Boy Otto, Nat Goss, Purcell Brothers, Williams and Held, motion pictures 6. The Jolly and Wild Musical Comedy Co. in *Over Night* in Boston 12.—**AMUSE-U:** Unique Comedy co., Tom Kuma, the Lightning Jap; Marie MacPherson, the Aerial Wianies, motion pictures 6.—**BIJOU:** Walter Jones in Baby Mine 6. In Old Kentucky 18.

**SHILMA.**—ACADEMY OF MUSIC: Adelaide Therrien 9 to moderate business. Prince of Pilsen 18.

## ARKANSAS.

**TEXARKANA.**—GRAND: William H. Crane in *The Senator Keens House* 9 delighted a large and enthusiastic audience. Freckles 12. Officer and night; fair co. and business. Bill the Kid 19; poor performance, to poor business. Officer 6-17. Honey Boy Minstrels 19. Aborn Grand Opera co. in *Bohemian Girl* 21.—ITEM: The train bringing in William H. Crane and co. was so late in getting in that it was 10.30 before the curtain went up, but Mr. Crane gave such a nice curtain talk that the audience were fully repaid for their long wait.

**LITTLE ROCK.**—KRMPNR: Freckles 8; business and performance fair. Billy the Kid 19; poor performance and business. William H. Crane in *The Senator Keens House* 11; excellent performance, to good business. Officer 6-17. 18, 19; pleased business. Bourne and Field 18, 19. 20. Festival of Dances (local) 17. George Evans' Honey Boy Minstrels 18. Prince of Pilsen 22.

**FORT SMITH.**—NEW: Alma, Where Do You Live? 10; good performance and large audience. Bought and Paid For 17. Aborn English Opera Co. in *The Bohemian Girl* 20. H. D. MacLean and others in *Obello 22*. Vaudeville at the same house was most praiseworthy.

**HOT SPRINGS.**—AUDITORIUM: Freckles 9; fair co. and business. Crane in *The Senator Keens House* 10; excellent co. Billy the Kid 11; fair business. Bought and Paid For 14. Officer 6-16. The Prince of Pilsen 21.

## ARIZONA.

**TUCSON.**—OPERA HOUSE: Excuse Me 2: 8. H. O. Third Degree 15.

## CALIFORNIA.

**OAKLAND.**—MACDONOUGH: Walker Whitehead in *The Typhoon* 6-8; fine production; fair attendance. Rose Maid 9-11; poor business. LIBERTY: Bishop's Pierrot presented Girls 6-15; fine presentation, to capacity houses. Nana Bryant as Pam carried off honors.—OPHEUM: Road Show 5-11; every performance 6. R. O. Cressey and Dane big feature.—COLUMBIA: Dillon and King in *The Artist's Model* 6-11; fair production; attendance satisfactory.

**PHENOM.**—BARTON: The Confession 1 to fair house by good co. Ben-Hur 3, 4, and matinee; packed houses. McKee Hankin and Margaret Drew in *Marta and Paid In Full* 6.—PRINCESS: Motion pictures to good business 6-12.

**MODESTO.**—ISIS: Apollo Male Quartette 6 pleased small audience. Dick Wilber co. in *Fatal Card* 6 pleased fair-sized audience. Vanderlin and moving pictures 10-12.—STAR: Moving pictures.—DREAMLAND: Moving pictures.

## COLORADO.

**COLORADO SPRINGS.**—OPERA HOUSE: Little Rebel 6 satisfied good business. The Red Rose 11 pleased capacity, both matinee and night. Louisiana Lou 12. Gambler 14. Little Women 15.—BURNS: Y. M. C. A. Star Course. Bergen-Mars co. of entertainers 7, pleased capacity. Caroline White 11; fair business; pleased. Musical Club, Madame Sembrich 15.

## CONNECTICUT.

**BRIDGEPORT.**—LYRIC: Clifford Bruce was successful in the name part of *The Virginian* 13-14; business is booming. Bennett Southern's *Tramp* recalls his excellent rendering of character on the road. Marie Bell 20-25.—POLY'S: Holte's Arcadia 18-19, followed by Vanderlin and Moore, Kenny, Nobody and Moore, McDevitt, Kelly and Lucy, Andie, Trix, Pauline Moran, and Archi Ouri co. China Ping Foo 20-25.—PARK: Al. Beers' *Beauty Show* filled the house 9-11. Nell O'Brien's Minstrels 14. Black Cooper's *Beauty, Youth and Folly* 18-19. Chicago Grand Opera co. in *Secret of Susanna* 21. Trocadero Burlesques 23-25.

**WILLIMANTIC.**—LOOMER: Stetson's U.

T. C. 11; 2,821 paid admissions, including 820 children at matinee. P. Paul Marchi in *Vincent Jours Al'Ombre* 17. The Light 18. Old Homestead 22.

## FLORIDA.

**JACKSONVILLE.**—D U V A L: Henrietta Grossman in *The Bea*. Thing 1: excellent; good business. Black Patti 4; tonksey. Motion pictures of Richard III 4; with Frederick Warde lecturing. 5-7; fair business. Margaret Illingworth in *Kindling* 8; good, to good business. Baby Mine 11, 12 pleased medium business. Margaret Anglin in *Green Stockings* 18 delighted capacity.—OPHEUM: Musical Conservatory co. Sandor Brothers, Howard and Delores, Gretchen Kort, and McNamee 5-11 pleased good business.—OSTRICH FARM: Charles R. Hamilton, Palmaquin De Von, Fred Owens, and Musical Sparks 4-10; fair attendance.

## GEORGIA.

**SAVANNAH.**—THEATER: Margaret Anglin in *Green Stockings* 14; fair audience; Rainey's African Hunt pictures 15-17; good business. Little Miss Brown 18. The Rose Maid 20, 21.—LIBERTY: Mabel Paige and co. in *The Lost Trall* 15-18.

**WAYCROSS.**—GRAND: Baby Mine 8; good business; performance fair. The house is new and spacious.

**ALBANY.**—RAWLINS: Prince of Pilsen 13 to S. H. O.; good co.; attendance thoroughly pleased.

## IDAHO.

**NAMPA.**—OPERA HOUSE: Maude Hender son co. Plays: Dora Thorne, Hello Bill. The Way of the Wind. An American Girl. The Forger, the Done Friend; fair co.; played to small houses; closing 4.

## ILLINOIS.

**AURORA.**—GRAND: Beverly of Graustark 12; two performances to medium business. Hotel 20.—POX: Vaudeville Little Miss Min-Us 5-6, with John and Ella Galvin, Al Abbott, Ray and co. Doolittle and Steele, Gabby Moore, Five Old Soldier Fiddlers 6-12. Hall and co. in Kim Hamlet, Frederick and co. Laddie Hale, Pistel and Cushing, Menlo Moore's Summer Girls, and Foxsox 18-19; good bill, to splendid business.

**ELGIN.**—GRAND: Vaudeville 18-19. First half: Great Mars Duo, Elizabeth De Grey, Don Carlo's Marionettes, Charles Kenna, Professor Robert's rats and cats. Last half: Laddie Hale, Menlo Moore's Summer Girls, Pistel and Cushing, Albert Hall and co. Excellent bill and business.—STAR: Mysterious Rafferty and Babe Vernon, and new pictures business improving.—ITEM: The Globe 5. P. house has closed permanently and fixtures have been removed.

**ALTON.**—TRIMPLE: Spring Maid 12, 13; capacity houses; a beautiful piece sadly ruined by substitution of unvoiced and unknown Prince Aladar and Baron Rudl. St. Louis Symphony Orchestra 15. Madame Sherry 19.—ITEM: Box-office of Temple was burglarized 10 and \$21.75 secured. The theft was committed between 5 and 6 P. M., while the treasurer was absent for dinner.

**DECATUR.**—POWER'S: Martin's U. T. C. return 8; fair business. Robert Mantell 7 canceled. Louisiana Lou, with Alex. Carr and Sophie Tucker, 8; better than ever. The Little Millionaire 9; everything first class; S. H. O. Bill's Bisquit Oxford in *The Man, the Girl and the Game* 12; fair house. Countess Coquette 14; very tasteful musical fare.

**DIXON.**—OPERA: United Play co. The Talmie Dancer with Laura Arnold in leading role; to good business 10.—FAMILY: Vaudeville and motion pictures to good business 6-12.—PRINCESS: Motion pictures to good business 6-12.

**BLOOMINGTON.**—CHATTERTON: Billy Clifford in *The Man, the Girl and the Game* 9; poor co. and business. The Little Millionaire 10; very good to good business. The House of a Thousand Candles 11; fair, to big matinee and evening.

**GALESBURG.**—AUDITORIUM: The Man, the Girl and the Game 6; good house. Louisiana Lou 10; big house; big hit. The Little Millionaire 14. The Million 17. The Countess Coquette 18. Fritzel Scheff 21.

**QUINCY.**—EMPIRE: Aborn Grand Opera co. 9 pleased a packed house. Spring Maid 11; good performance, to fair business. Thelma 12; good business. Louisiana Lou 15. Fritzel Scheff 18. Countess Coquette 19.

**STREATOR.**—PLUM: Rainey's African Pictures 6-8; good; poor business. Paid in Full 12; good attendance.

**CAIRO.**—OPERA HOUSE: Officer 686 10; fair co. and good business.

## INDIANA.

**MUNCIE.**—WYOM GRAND: Little Miss Susan 1; good house and co. The Divorce Queen 4; excellent co.; fair house. The Bossary Girls 10; two good houses and good co. Monte Carlo Girls 19.—STAR: The Seven Begomop Arabs, the Arion Quartette, Leavitt and Dunsmore, Anita Link.

**HUNTINGTON.**—HUNTINGTON: A College Town 9, by local talent, pleased big business. Sweetest Girl in Paris, with Florence Gear, 18, pleased to capacity and gave excellent satisfaction.

## LOUISIANA.

**NEW ORLEANS.**—TULANE: Julian Eltinge in *Fascinating Widow* 12-18 drew big business.—CRESCENT: Where the Trail Divides 12-18; well presented.—DAUPHINE: Elsworth's reproduction of the Passion Play of 1910 was a splendid attraction 12-18.—FRENCH

tion. Paul J. Rainey's African Hunt pictures 16-18. Baby Mine 21.

**WABASH.**—YARNELLE: Sweetest Girl in Paris 5; immensely pleased; fair business. Florence Gear as Mrs. Ned Radcliffe especially fine as was Mrs. William Edmonds as Cobemo.

**ANGOLA.**—CROXTON OPERA HOUSE: House dark 6-12. Sunbonnet Lou 9 canceled. Newlyweds and Their Baby 22.

## IOWA.

**IOWA FALLS.**—METROPOLITAN OPERA HOUSE: Buster Brown 11 canceled. Great Divide 15. Madame X 24.—ITEM: Colonel N. P. Hyatt, manager Army Opera House, is conducting school of instruction for officers 58th Regiment, I. N. G., which he commands, at Sioux City.—A bill is to be introduced in Iowa Legislature this winter creating a bureau of censorship for moving pictures exhibited in Iowa.—In a performance of *Chorus Daze* at Ma-jeetic, in Waterloo, Hazel Moran was quite badly injured when her horse slipped and fell.—A co. has been formed to build a new \$55,000 opera house at Denison, Ia.—Owing to the closing of Wamsutter's Final Settlement co. Darrill H. Lyall and wife, Judith Asburn, have returned to Chicago.—Clarence H. Doty has leased The Cow Puncher of the Crown Play Co. for Iowa, Minnesota, Nebraska and the West. He will continue with the show in the east.—Ralph Kettner, a well-known Western agent, now has a \$4,000-a-year political job as a result of conducting a recent successful campaign for a politician.—Ralph Fitts, who was with Hickey's Animal Circus in vaudeville for several seasons, is spending the winter at his home in this city.—William Rock, who is now playing this territory on the Orpheum line, will become a producer after this season, and his partner, Maude Fulton, will continue in vaudeville.—The new opera house at Hampton, Ia., will be ready to open about March 1.

**DAVENPORT.**—BURT: Dark 8. Bowe's pictures 9, 10 pleased well-filled houses. Louie's 11, 12 gave good attraction to good attendance. Third Degree 13; picture an sensational audience. The Littlest Rebel 14 to fair business. White Sister 14 pleased a fair audience. Little Millionaire 15. Shepherd of the Hills 16. Madame X 19. Countess Coquette 20. Harmonie Concert (local) 21.—GRAND: The Orpheum Circuit gave its initial performance 12; business exceptionally good; audience well pleased, with a favorable outlook for a successful run.

**DUQUESNE.**—GRAND: Madame Sherry 15. Littlest Rebel (return) 16. Little Millionaire 16. Military Girl 20. Countess Coquette 21. Gene 22.—MAESTRO: Leon and co. Harry Johnson, Jimmie Lucas and Frances Pearl, Brothers and Sisters, George and Clifton, Pauline and Sam and Nasco 8-12; big business. Chorus Daze, Alf. T. Holt, Dena Cooper and co. Cummings and Gladys, Le Vere and Palmer, and Chlo and Toko 15-18.

**SPENCER.**—GRAND: M. G. M. Lecture

Dwight Hills 9; good, to good house.—

**UNIQUE.**—Moving pictures and vaudeville. The Clack in novelty wire and trapese acts 13-15; good, to packed houses. Great Divide 17.

**ITEM:** Owing to a change of route, Mrs. Wiles

of the Cabaret Patch, United Play Co., was compelled to cancel date 31. Sarah Padden in Kindling canceled for same reason.

**WATERLOO.**—THEATER: Fritzel Scheff 9

pleased big business. White Sister 10; fair

business; good attraction. Little Millionaire 17.

**MILITARY GIRL.**—GRAND: Sarah Bernhardt on four reels

played to capacity houses 6, 7. Tuberculosis a

Curable Disease 13. Monte Cristo 14.

**CLINTON.**—CLINTON: Lorma H. Howe's

Travel Festival 6 pleased good business. Arthur Hartmann, violinist, 7 pleased. Married in Haste 8; light attendance. The Price 9 (return) pleased.

**GRINNELL.**—COLONIAL: Mrs. Wiles of

the Cabaret Patch 7; good performance; audi

ence small owing to bilious. The Military Girl

8; excellent performance; small but enthusiastic audience.

## KANSAS.

**JUNCTION CITY.**—OPERA HOUSE: Kindling 11; excellent co.; fair business. Miss Padden as Maggie Schults exceptionally strong.—ITEM: The Junction City Lodge of Elks will put on their annual instalment show Feb. 12, 13. Joe Bren, of Kansas City, will direct.

**HUTCHINSON.**—HOME: Kindling 6; very

fine co., to fair business.—CONVENTION

HALL: Dustin Farum in *The Littlest Rebel* 8

pleased good house. Old Homestead 18.

**LAWRENCE.**—POWERSOCK: Prince of

To-night; poor co.; heavy house.

## KENTUCKY.

**HENDERSON.**—PARK: Officer 686 6 pleased fair business; good performance. Heart Breakers 10; good performance and business.—ITEM: Mrs. Maude Merritt, formerly of Byrnes City, Mich., has succeeded F. O. Hoffman as manager of Park Theater.—The members of Officer 686 co. were entertained at the Elks' Home by the local dry department with an old-fash

ioned Kentucky barbecue and beans.

**LEXINGTON.**—OPERA HOUSE: Robin Hood 2; big business. Fortune Hunter 4; fair

business. Pink 12-18; capacity, though fourth

presentation. Pink 12-18; capacity, though fourth

presentation. Work progressing rapidly on new lot of season.

**OWENSBORO.**—GRAND: The Heart Breaker 9; good business and pleased. Officer 686 10; large audience satisfied. Henrietta Greenman in *The Real Thing* 17; large advance sale.

**BOWLING GREEN.**—BOWLING GREEN

OPERA HOUSE: George Damerel in *The Heart*

Breakers 8 pleased packed house. Madame Sherry 14.

## LOUISIANA.

**NEW ORLEANS.**—TULANE: Julian Eltinge in *Fascinating Widow* 12-18 drew big business.—CRESCENT: Where the Trail Divides 12-18; well presented.—DAUPHINE: Elsworth's reproduction of the Passion Play of 1910 was a splendid attraction 12-18.—FRENCH



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OPERA HOUSE: Leo Contes, D'Heffmann 14.

Thalia 15. Quo Vadis 16. L'Africaine 18.

LYRIC: St. Elmo, presented by Poroch-Gyp Stock Co., 12-18.—OPHEUM: Percy Haskell and co. Bell Boy, Burlesque, etc. and co., Johnstone's Travolores, Don Fulano, Margaret Ashton, Kathi Guttini, symphony orchestra, and motion pictures 18-19.—GREENWALL: Imperial Burlesques, with fair vaudeville, 15-18.

SHREVEPORT.—GRAND OPERA HOUSE: Julian Eltinge in *The Fascinating Widow* 9; excellent co., to S. H. O. Freckles 12; good co., to poor business. George Evans' Minstrels 14. Everywoman 15, 16. Officer 686 18.

MAINE.

BANGOR.—OPERA HOUSE: Freckles 18.

16.—BIJOU: Snowie Marbelle 18-19. Cole Troupes, Walter Pearson and co. Bush Line

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Toy; all pleased. Cleary and Tracy, Harry Gibbs and co. Pippin, Bush Line Toy 16-18; good business. —NICKEL: Mr. and Mrs. Jim Hale; excellent duet team. —PALACE: Pictures. —GRAPHIC: Pictures. —BIJOU: For first time Banter enjoyed a group of grand opera singers from Boston Opera co. 21. Half the house sold on first sale.

BRUNSWICK.—CUMBERLAND: Freckles 9; excellent co.; large and fashionable audience. Harrington Reynolds in The Angelus 14; large advance sale. Brunswick Dramatic Club in Little Minister (local) 28. —PASTIME: The Great Marco, Morris and Clark, and photoclays 6-11; excellent, to large houses. Maley and Wood and photoclays 15-18.

BATH.—DREAMLAND: Newport and Stark Al. and Nan Delmonte, and photoclays pleased large houses 6-11; excellent 8. A Girl of the Mountains 8; good co.; large house. Harrington and co. Stephano Brothers, and photoclays 18-19. —ALAMEDA: Indoor Society Circus (local) 23-25.

LEWISTON.—EMPIRE: The Spring Maid 7; good co.; fair house. Harry Lauder 9 (matinee); excellent vaudeville; big house. The Angelus 10; good performance; fair business. Raymond Hitchcock in The Red Willow 16.

ROCKLAND.—BOOKLAND: Freckles 10 to good business. Photoplay 14. Midsummer's Night Dream, featuring Rose Coshlan. —EMPIRE: Good business to photoclays.

BELFAST.—COLONIAL: Freckles 18; good play; good co.; good house. Pollard's Juvenile Opera co. 20.

AUGUSTA.—OPERA HOUSE: Spring Maid 6 pleased S. H. O. Pollard's Opera co. 22.

#### MARYLAND.

CUMBERLAND.—MARYLAND: Al. G. Field, matinee and night. 6 drew capacity and pleased very much. Juvenile Minstrels, with the Field Sisters, Kenneth Hayes, Edna Way, Clarence Biglow, Lloyd Sisters, and Dorris Hayes 11-10; drew large houses. Lion and the Mouse 11 drew good business and gave satisfaction. Vaudeville and pictures 15-18. Madame X, with Adelaide French 14, Lyman H. Howe 17, 18.

ANNAPOLIS.—COLONIAL: Howe's pictures 15 pleased large audience. Newlyweds 16. Chilcago Stock co. 20-25.

#### MASSACHUSETTS.

NEW BEDFORD.—THEATER: Three Millions, Gracey and Burnett, and Wells Devos and Evelyn Cunningham pleased large audiences 13-15. Ed. and Jack Smith, Gorman and West, Adams and Delour, and Babe Smith 16-18. Spring Maid, Raymond Hitchcock, and Photoplay. Flora Estelle, The Red Willow 21. —HATHAWAY'S: Hathaway Stock co. 15. An American Widow 13-18; delighting usual big crowds. —ORPHEUM: The Ginger Trio, La Boeuf Brothers, and Phil Morton 13-18. Madame Wanda and pictures 16-18. —VINE'S: LaBoeuf, Tossing Austin, and Mr. and Mrs. Sidney Beynolds 13-18; excellent bill; capacity. The Fieldings, Harry Newman, and the Clevelands 18-19.

LOWELL.—OPERA HOUSE: Captain Amundsen's Illustrated Lecture on South Pole 13; well received; packed house. The Red Widow 14; every one pleased. S. H. O. PLAYHOUSE: Drama Players in The Ironmaster; entire company well received; large attendance. —SHERRIMACK SQUARE: Kettner Brothers and Smith. The Littlest Girl, Haslin and Harrow, the La Dells moving pictures; fine bill; big houses. —KEITH'S: Leah De Lacy and co. in The Boss, Dooley and Parker, Holmes and Hollister, the Rosaries, Martinelli and Sylvester, Arthur Risby Johnson and Wentworth, Jossling Delisle; well received; good houses.

FALL RIVER.—ACADEMY: A strong bill 9-15 to S. R. O. William Millay and co. in Paid Back, Ralph Connor's, the Melonette Twins, Gertrude Van Dyke, Vacation Days, with ten people; Omega Trio, Camille's Poodles, and Hal Merritt gave general satisfaction. —PURITAN: Excellent attendance 9-15. Joe Moles and Brothers, George and Maxine, and G. and De Lise and Vernon. —PREMIER: Open, February after extensive improvements. —SAVOY: Dawn of a To-morrow 20-25. —BIJOU: Good vaudeville to big houses 9-15.

SOUTHBURY.—BLANCHARD'S: Grace Stock co. 13-15; very good co.; strong list of plays, including The Mummy and the Humming Bird. Paid in Full, The Man on the Box, Thelma, Three Weeks, House of a Thousand Candies, Girl from Sherry's, The Devil and other notable productions. Vaudeville 20-25. Paul Marcel and Parisian co. in L'Amour Valquer 25.

HAVERHILL.—COLONIAL: Ned O'Brien's Minstrels 9 to packed house. Vaudeville 18. Raymond Hitchcock 15. John Drew 22. —OPHRUM: Moving pictures. —MAJESTIC: Moving pictures.

NORTHAMPTON.—LYRIC: Moving picture house. Ben-Hur pictures shown 15, with readings by Theodore Holman.

ATHOL.—ELLSWORTH: Get Rich Quick Wallingford 8; good co. and business.

#### MICHIGAN.

ANN ARBOR.—MAJESTIC: Eva Prout, McConnell Sisters, Carson and Willard in The Dutch in China, and Hazel Ross Lauzon. The Girl Who Swam the Golden Gate 13-15; good bill; good houses. Govt Trio, Carl and Rhell and Dave Yankeld, the Bonners, the Cleveling McDuffs, and Marzurists and Her Lions 16-18.

COLDWATER.—TIRBITS: Girl and the Drummer 8; mediocre performance, to commensurate business. The Love Wager 15. Sweetest Girl in Paris 17. Lyman Howe's Travel Festival 20.

SAULT STE. MARIE.—800 OPERA HOUSE: Lyman Howe moving pictures 7, 8 pleased good business. Girl and the Drummer 18.

#### MINNESOTA.

WINONA.—OPERA HOUSE: William Hawley in The Old Firms 10; found favor with a good-sized audience. Girl from Idaho 12 pleased a good house. Madame Sherry 17.

#### MISSISSIPPI.

JACKSON.—CENTURY: White Squaw 9; small house. Julian Eltinge 11 in The Fascinating Widow pleased good houses; matinee and night. Everywoman 13, 14. Adelaide Thurston 15. Goose Girl 16. The Woman 17. Freckles 18. Ida St. Leon 22.

GREENVILLE.—GRAND: Goose Girl 8 to fair house. The Woman 13. W. H. Crane in The Senator Keens House 16.

TUPelo.—COMUS: Madame Sherry 8; good co. and performance, to crowded house; music by Teane's Orchestra.

MACON.—LYCUM: Goose Girl 7 pleased fair business; good co. Joe Winter, boy violinist 7. Introduce Me 20.

#### MISSOURI.

ST. JOSEPH.—TOOTLE: Madame Emma Calve in tabloid version of Carmen 10 pleased fair business. The Abora Opera co. in Bohemian Girl 11; excellent co. and presentation; pleased fair business. —LYCUM: Grey Love 9; high-class presentation in every respect; pleased a crowded house. Officer 608 10, 11; ideal cast throughout and one of the best attractions seen in several seasons; business fair. Thomas W. Ross in The Only Son 12, 13 scored great personal hit. Lizzie Hudson Collier as Mrs. Brainerd, the maid, prima for her career; attractive portrait; business fair. John McCormack, tenor 15. Beverly of Granstaad 16-18.

HANNIBAL.—PARK: Get Rich Quick Wallingford 7; good co. and business. Bohemian Girl 10; good co. and business. Thelma 11 pleased two fair houses. Louisiana Lou 16. The Girl and the Tramp 17. —ITEM: New Star and the Majestic have drawn good houses 6-11; bills and pictures good.

#### NEBRASKA.

OMAHA.—BRANDIES: Madame Sherry was the offering 9-12; business fair. Fritz Schell in The Love Wager 13 attracted one of the largest and most fashionable audiences of the season; verdict was largely in her favor. Grey Love 14-18. Emma Calve 17. The Bohemian Girl 19-21. —BOYD: The Lottery Man 12-18 by James Cunningham and Leonie Stater, who are now leading male and female members. Business is quite good; players met with a cordial reception. Heartbeats 10-20. —ORPHEUM: Miss Pinch, the hairdresser, and Photoplay on the programme were McConnell and Simmons, Claudius and Scarlet, George H. Watt, Burham and Irwin, the Great Tornados, and Edwin George. —GENTRY: Al. Rich's Jolly Follies have the stage and are drawing well. —KRUG: The Auto Girls to satisfactory business.

LINCOLN.—OLIVER: Girl from Tokio 7; good co.; pleased poor business. George Sidney 8 delighted fair business. Officer 608 9; excellent co.; pleased good business. —ORPHEUM: Excellent programme pleased capacity business 6-11. —LYRIC: Vanderville and pictures pleased capacity business. —ITEMS: Roy P. Knott has resigned as assistant treasurer at the Oliver, and his place has been taken by Ralph Pierce. —Treasurer Stevens, of the Orchestra, has resigned, and his place has been filled by A. G. Buffum, formerly of the Lyric.

GRAND ISLAND.—BARTENBACH: The Divorce Question 4; good performance; fair house. Joshua Perkins 4, 5; poor business account of blizzard. Blizz 10, 11. —LIEDERER: Girl from Tokio 8.

#### NEVADA.

RENO.—MAJESTIC: Missouri Girl 11; co. fair; business good.

#### NEW HAMPSHIRE.

MANCHESTER.—PARK: King-Lynch Players in Paid in Full 6-11 pleased capacity houses. Chorus Lady 15-18. Where the Trail Divides 20-25. —AUDITORIUM: The Five Mackarens in high-class musical offering. Hilda, Collins and co. Spencer and Spencer, dancers 15-18. Traveling Man and good photoclays pleased 15-18. —CROWN: Pleasing motion pictures; excellent business. —ITEM: Every lady who attended first performance of Chorus Lady was presented with a photograph of Manager John G. Fye. —The Queen has also a souvenir night every week, and a mounted postcard is given to every person who attends Wednesday night performances of every popular film player.

DOVER.—CITY OPERA HOUSE: Fred and American Young, Emma Daniel, Malcolm, and pictures pleased his business 11. Gene Lance and a capable co. in Spring Maid 13 delighted capacity. The Captain of Plymouth 22 (local). Mutt and Jeff 23. —ORPHEUM: Jerome and Lewis, Three Wheeblans, and pictures 6-11; good business. —LYRIC: Freeman and Allen, Frank Phillips, Rhodes and Adams, and feature pictures 6-11; pleasing bill. —STAR: Pleasing motion pictures 6-11; business fair.

PORTSMOUTH.—THEATER: Cameron and Ward, Four Laurel Girls, Marie Victoria, and photoclays 9-11; fine business. Al. Edwards, Corin, Allen and Frances, Marie Victoria, and photoclays drew well first half of week 13-18 (except 14). Spring Maid packed the house to the walls 14, besides turning hundreds away. Mutt and Jeff 22.

#### NEW JERSEY.

CAMDEN.—TEMPLE: Temple Players presented at the Cross Roads, Southern drama, 15, and greeted large audiences. Rollin Bolton and Virginia Perry were much applauded. Jim Peary made his initial appearance, and audience to his voice. —MADISON: William Ansbach and George Falkner as the friend were also very good. Others worthy of much mention were: Winnie Wilmer, Laura Hill, Minerva Miller, Three Wheeblans, and pictures 6-11; good business. —LYRIC: Freeman and Allen, Frank Phillips, Rhodes and Adams, and feature pictures 6-11; pleasing bill. —STAR: Pleasing motion pictures 6-11; business fair.

BURLINGTON.—THEATER: Cameron and Ward, Four Laurel Girls, Marie Victoria, and photoclays 9-11; fine business. Al. Edwards, Corin, Allen and Frances, Marie Victoria, and photoclays drew well first half of week 13-18 (except 14). Spring Maid packed the house to the walls 14, besides turning hundreds away. Mutt and Jeff 22.

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tour, was a caller 9. —George Coston, for five years associated with the Hanlon Brothers, more recently manager for Wagnhals and Komper's Seven Days, has assumed the management of the fourth Newlyweds co., lately sent out to play one-night stands.

#### NEW YORK.

SCHENECTADY.—VAN CURLER OPERA HOUSE: Walter Damrosch and Orchestra 13 delighted capacity audience. H. G. Knowles in Travellers 15, 16; entertaining and instructive; poor business. Gaby Deslys and Winter Garden co. 17. Traveling Salesman 18. The Angelus 20-22. Hanky-Panky 23. —MOHAWK: Gotham Producing co. players were given ample opportunity to display their versatility 13-18, when they turned their efforts from drama to musical comedy. Little Johnny Jones was of great逗趣, and drew capacity houses. —ITEM: Malvina-Denison co. returns to Van Custer Opera House 27. The Lily as opening attraction.

SYRACUSE.—EMPIRE: Rebecca at Sunnybrook Farm 9-11; was well attended. William Farmar in The Littlest Girl 12-18 to large houses. —WIEING: Misses Elsie Concert 9 to fair house. —BASTABLE: Dave Lewis in Don't Lie to Your Wife 9-11; hilarious performance, to good business. Ben Welch and his burlesque co. attracted well 13-15. —ARMORY: Robinson and Spelman Indoor Circus 13-18 to large houses under the auspices of the local Lodge of Elks.

ELMIRA.—LYCUM: Dan Delmar, The Tenderfoot, Wright, Durfor and Griswold, and Foster, Lamont and Foster 13-15; comedy; pleased. The Girl of My Dreams 22. —MOZART: Tom Higgins and co., Lukens' Wild Amazon, Clayton Couch, and Ahearn Brothers 13-15; large houses; excellent. —MAJESTIC: O'Donnell Brothers, Lucy, Burlesque and co. Seven Hawthorns and Smiths Sisters 13-15; large business; good. —COLONIAL: Lewis Walker in A Butterly on the Wheel 21. —FAMILY: Pictures 13-18; good patronage.

PALMYRA.—OPERA HOUSE: Vaudeville and pictures 11, with the Aerial La Russas in headliners; immense business; very good. Martin Stock co. 13-18. Shepherd of the Hills 22. Moran Sisters Concert co. 24. Vaudeville and pictures 25.

CORNING.—OPERA HOUSE: Kirk Brown co. Dec. 30-4; excellent co.; capacity houses. Himmelstein Players 13-18; good co.; pleased capacity houses. Girl of My Dreams 21. Howe's moving pictures 23.

ROME.—LYRIC: Madame Schumann-Heink was greeted by packed house and most enthusiastic audience of season 12. During her stay she was given freedom of the city.

NIAGARA FALLS.—INTERNATIONAL: What Happened to Jones 14; good show; large audiences. —CATARACT: Vaudeville; good acts at low prices.

AUBURN.—AUDITORIUM: Girl of My Dreams 18. Traveling Salesman 21. —BURTIN-GRAND: Vaudeville; capacity business. —JEF-FERSON: Vaudeville; good houses.

CORTLAND.—CORTLAND: Kirk Brown Stock co. 6-11; excellent to fair business. Himmelstein's Associate Players 20-25.

HERKIMER.—GRAND OPERA HOUSE: A Girl of the Mountains 18.

KINGSTON.—KINGSTON OPERA HOUSE: The Girl from Rector's 21.

#### NORTH CAROLINA.

CHARLOTTE.—ACADEMY OF MUSIC: Margaret Illington in Kindling 8; hit of the season. Casino has closed doors.

#### NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN: Rose of Panama 18 satisfied good business. Valaika Suratt 20. —GRAND: Playlet, The Head Coach, 9-11, to usual big business.

#### OHIO.

NEWARK.—AUDITORIUM: Modern Eve 11; excellent satisfaction; large audience. Bill-Tobin Players, A Lost Paradise and The Minister's Son, 13, 14; pleased good business. Bill-Tobin Players 15. Pink Lady 23. —ORPHEUM: Miss Chancel Sisters, singing and dancing. The Minister and Bobbie Bird, impersonator; Bobbie and Pertie; musical comedy sketches, 9-11. Warner and Rhodes musical comedy sketches, 9-11. —ITEM: Manager England, of the Weller, announces he will keep house open remainder of season and will have a number of first-class attractions. —The Pink Lady at the Schults 22.

YOUNGSTOWN.—GRAND OPERA HOUSE: Country Boy 9-11 pleased large houses. James T. Powers in Two Little Brides 13; large business. Balkan Princess 14 to large and well-pleased audience. U. T. G. 15 to packed houses.

—PARK: Tommy Dancers 13-15; capacity houses every performance. —PRINCESS: Vaudeville and pictures 13-15; packed houses. —DOME: Concert and pictures 13-15; excellent business entire week.

SPRINGFIELD.—FAIRBROOKS: Sheehan Opera co. 9-10 presented The Trovatore and The Chimes of Normandy well received by good business. Mutt and Jeff 11 to good house. —The Pink Lady 18. German Theater co. (Chicago) 19. —Bought and Paid For 21. —NEW SUN: Orloff Brothers, Lord and Gibson, Mr. and Mrs. Thornton Friel, Eva Fay, Carl Paul, and Dora Early 13-18 pleased good patronage.

CIRCLEVILLE.—GRAND OPERA HOUSE: Shepherd of the Hills 7 pleased small house. Mutt and Jeff 8 pleased fair house. —A Western Girl 11 pleased two fair houses. Ahorn Opera co. Madame Butterfly 24.

AKRON.—GRAND: A Fool There Was 9-11 satisfied good business. McFadden's Plate 13-15 drew well and pleased. —The Balkan Princess 16. Billie the KM 17, 18.

WOOSTER.—CITY OPERA HOUSE: Officer 6-8; fine and greatly pleased good house. U. T. C. (Martin's) 14; S. R. O. Mutt and Jeff 21.

CAMBRIDGE.—COLONIAL: Shepherd of the Hills 8; splendid co.; fair house. Smart Set drew well and pleased 18.

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NORWALK.—GILGER: Baby Mine 14: capacity: good co.

#### OKLAHOMA.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE: Dustin Farnum in The Littlest Rebel 9: one of the best shows here this season; big business. All-star cast composed of Charles B. Harford, Marie Dronfield, R. MacLean, Odette Tyler, and W. L. Thorne in Othello 10. Romeo and Juliet matinee, and Juliet, Oscar, night 11: well received, to good business. Aborn English Opera co. in The Bohemian Girl (in English) 13, 14. Trall of the Lonesome Pine, with Charlotte Walker in the lead, 15, 16. Donald Brian in The Siren 17, 18. —METROPOLITAN: North Brothers Stock co. in The Spendthrift 18-19 to usual big business. Dr. Jekyll and Mr. Hyde, night performances, and Old Father Allen, matinee, 20-21. —FOLLY: Interstate Vaudeville. The Nichols Sisters feature a strong bill, which also includes Harry Holman and co., Gordon Brothers, and Karamojo. Texico and Fields, and Fitch 20-21, night 22, to good opening night. —ITEM: The Folly management has been changed. Lem Burser, former manager, was compelled to retire on account of poor health, and has gone to Birmingham to recuperate. E. C. Mills, of San Antonio, Tex., has taken charge. A. J. Meininger continues treasurer.

TULSA.—GRAND: William H. Crane in The Senator Keens House 2 pleased crowded house. Chocolate Soldier 4 to S. H. O. Alma, Where Do You Live? 14.—ITEM: Grand dark 14.

MUSKOGEE.—HINTON: Dark 3-13. Alma, Where Do You Live? 13. Aborn Opera co. 16. Charlotte Walker 18. Charles B. Harford in Othello 21. Bought and Paid For 22.

DURANT.—DURANT: Alma, Where Do You Live? 3: good business; good show. R. D. MacLean and C. B. Harford in Othello to good house.

#### OREGON.

SALEM.—GRAND OPERA HOUSE: A Modera Eve 4: excellent co.; S. H. O. The Rosary 14.—BLIGH: Prentiss and Cornell, The Travolatas 1 pleased good houses. Tyrolean Singers and Warblers, James and Sterling, singing and dancing, 2-4 pleased good business. —GLOBE: W. K. Lal, the great Chinese tenor and pictures 1-7: good business. —WEXFORD: Max Shaufler, America's youngest vocalist and juvenile character impersonator; Fox and Scott, musical artists, 4 pleased. Royal Hawaiian Quartette, 7 pleased good business. —THE LIBERTY: The American Pathé a feature film, Great Greenhouse; good business.

PORTLAND.—HEILIG: A Modern Eve 8-11: good houses; followed by The Confession, Maud Powell, Naughty Marietta, and The Return of Peter Grimm. —BAKER: The Virginian Underlined, Salvation Nell. —OPHEUM: Ralph Hers and Marie Duorce as headliner; goodly attendance. Mrs. Langtry in The Test follows.

#### PENNSYLVANIA.

SARANTON.—LYCUM: Girl of My Dreams 15: good co.; to excellent business. John Hyams and Leila McIntyre took house by storm. Manner Gibbs has arranged for a return date early in February. Al. G. Field's Greater Minstrels 18. Charles Cherry and Marie Doro in a new play 20. Young Men's Hebrew Association Minstrels 21. Harry Lauder and co. (matinee only) 22.—POLL: Most original bill of season, with The Little Parisians and Valerie Cressie, Donovan and McDonald, the Berbers, Hunting and Francis, Julia Nash and co., Hugo Landau and others in variety business. —COLUMBIA: Cherry Blossoms 13-15: business excellent. Gay Girl of Gotham Burlesquers 18-19; co. and business good. Gay Widows co. 20-22. Billy Watson's Beef Trust Beauties 23-25. —TOWN HALL: New York Philharmonic Orchestra, Josef Stransky, director, assisted by Madame Rappold, gave a concert 11 to excellent business; applause generous and spontaneous.

READING.—ACADEMY OF MUSIC: Excuse Me 10 to good business. Girl of My Dreams 11, with matinee; one of the most enjoyable of the season. A return date has been arranged for 23. Julius G. Hansen's moving pictures 14, which house greeted presentation; productions will be given separately for other performances. Banty Pulls the Sirens 14 to very good business. Church Choral Society, assisted by musicians from Boston Festival Orchestra, 15, to large and demonstrative audience. —ITEM: Paul Althouse, prominent member of Metropolitan Opera co., was a guest of Penn Wheelmen, a local theatrical organization, now rehearsing for annual musical play meeting Tattie Tattie Town.

MASTON.—OPHEUM: Girl of My Dreams 9 pleased to S. H. O. Al. Field's Minstrels 10 pleased. Girl from Hector's 11; poor co.; failed to please; excellent business. The Girl of the Trail 13. James T. Pease in Two Little Princess 14. —ALICE OPERA HOUSE: Pouchiere, At the Twins, Harry Troy, Cassidy, Langston and co., Powers V. Powers and co., Operascope 15-16. Hermanns Trio, Holly Hollis, Selma Watters and co., Lynch and Zeller, Four Banta Brothers, and Operascope; capacity business continues. —ITEM: Earl Metter, of Maston, appeared in a sketch at Opera House last week; his earnest work was much appreciated by his many friends here.

WILLIAMSPORT.—LYCOMING: Homer's Odyssey pictures 9-11 to fair-sized and appreciative audiences. Kirk Brown co. 13-18; first half of week in The Wife, Babbie, Camille, The Christian, and Brown of Harvard; large and enthusiastic audiences. Al. Wilson 21. Banty on the Wheel 22. —ITEM: Specialities and motion pictures 13-18 to good business; audiences pleased. —STAR: Dark 15. Moving pic-

tures drawing big houses at the Orpheum, Grand City, and Hippodrome.

HARRISBURG.—MAJESTIC: Girl of My Dreams 7; well-filled house; appreciative audience. Field's Minstrels 8: good business; first part fine and effective setting. Excuse Me 9: co. met with same appreciation it received on previous appearance. Banty Pulls the Strings 11: fairly good house; co. cordially received. Oriental burlesquers 15. Harry Lauder 21.

LATROBE.—SHOWALTER'S: Allen Stock co. 6 to packed houses; fair co. House of a Thousand Candles 6. St. Hilda 7. In the Bishop's Carriage, matinee. Man on the Box, night 8. The Girl from Sherry's 9. The Wolf 10. The Circus Kid, matinee. The Bank, the Tales and the Girl, night 11. Lion and the Mouse 17.

HONESDALE.—LYRIC: Price and Butler 9-11, presenting The Cry Baby, Down in Maine. The Hidden Hand, Undercover, played to capacity; all performances including Saturday matinee; plays and co. satisfactory.

BELLEFONTE.—GARMAN'S OPERA HOUSE: Keene, the magician, 11 greatly pleased. Klein's Lion and the Mouse 18: good performance; fair house.

WELLSBORO.—BACHR AUDITORIUM: Isle of Sables 13: fair show; good business.

POTTSSTOWN.—GRAND OPERA HOUSE: When Banty Pulls the Strings 15.

#### RHODE ISLAND.

NEWPORT.—OPERA HOUSE: Ed. and Jack Smith, Adams and De Lave, Gorman and West, Lyric Comedy Four, Gracy and Burnett, Wells Devoe 18-17. —COLONIAL: John T. Doyle and co., Fitch B. Cooper, Mack and Abbott, Edmund Stanhope and co., Popular Duo, Connie Brothers 18-19. —BLICK: Opened 18, after a thorough renovation, featuring Kinemacolor; all houses drew large crowds.

#### SOUTH CAROLINA.

CHARLESTON.—ACADEMY: Black Patti 8, and matinee, delighted colored matrona. Frederick Ward, scholarly and interesting, in a motion picture re-creation of Richard III. 9-11: well patronized and much appreciated. Margaret Ansel 15. Little Miss Brown 17. Rose Maid 18.

COLUMBIA.—THEATER: Black Patti 10 pleased large house. Little Miss Brown 18. Servant in the House 18. Fortune Hunter 22. Merry Widow 23.

#### TENNESSEE.

BRISTOL.—COLUMBIA: Vanderville 18-19, including Blockson and Burns, Belle Myers, Hilton and Bannon, Baby Zeida, Edgar Berney, and special photoplays; pleased good business. —HARLEMING: Fortune Hunter 18.

CHATTANOOGA.—LYRIC: Margaret Ansel in Green Stockings 7 pleased good business. Kindling 18.—BLICK: Raymond Paine in The Girl Question 9-11 pleased good business. The Winning Miss 18-19.

FAYETTEVILLE.—CITIZENS' OPERA HOUSE: Della Clarke and excellent co. in Introduce Me 11 to well-pleased audience. East Lynne 18.

PARIS.—DIXIE: White Squaw 2: good co.; good business. Joe Winters 10 failed to reach here. Frank Dixon in A Square Deal 15.

#### TEXAS.

WICHITA FALLS.—MAJESTIC: Vanderville, the Four Lowlives, Texico, Forrestier and Fitch, and Dick McCoy; good house. —ITEM: Max Sherman, John Delmore and co., Herbert Mitchell, and Wallace's Educated Birds, showed to good houses 9, 10. Aborn Grand Opera co. in The Bohemian Girl 11 failed to please; good house.

DENISON.—OPERA HOUSE: The County Sheriff 10 pleased fair houses. Freckles 11 to two good houses. Mutt and Jeff 18. Red Rose 23. Prince of Pilsen 29.—ITEM: Harry Tones, manager of Brooks Tone Theater, has a deal on whereby his house may be used as a vaudeville house.

SHERMAN.—OPERA HOUSE: Aborn Opera co. 7 in Bohemian Girl; S. H. O.: pleased greatly. Freckles 10: light business; pleased also. —ITEM: Belona Merrill, of the Aborn Opera co., though ill night 7 was compelled to go on account of unseasonable of understudy. Next day remained at local hotel under care of physician.

EL PASO.—EL PASO: The City 16, 17. —CRAWFORD: Dark 11. Howard Page has had the Crawford renovated with new carpets, etc. Glass Stock co. 12 in The Lion and the Mouse. Picture shows and the skating rinks are dozen big business.

GAINESVILLE.—OPERA HOUSE: James K. Vardaman (audience 1, N. B. A.) 9: entered good house; liberal applause. Aborn Opera co. in Bohemian Girl 10 delighted full house. The County Sheriff 15.

WACO.—AUDITORIUM: George Evans' Honey Boy Minstrels 9: good troupe to business. The Bell Hop 8; poor co., to fair business.

#### VERMONT.

RUTLAND.—NEW SHRINE: Savage's Top o' th' Mornin' 9 to large and highly delighted audience; receipts, \$2,100. —OPERA HOUSE: Vocal's Minstrels 10 to large house. Get-Blick-Quick Wallingford 21.

BELLOWS FALLS.—OPERA HOUSE: Mutt and Jeff 9 drew a good house and made a big hit. Get-Blick-Quick Wallingford 10 delighted a fair house.

BRATTLEBORO.—AUDITORIUM: Get-Blick-Quick Wallingford 11 pleased fair-sized audiences; matinee and evening. Burlington Stock co. 18.

BARRE.—OPERA HOUSE: John W. Voss' Minstrels 13: better than ever.

#### VIRGINIA.

PETERSBURG.—COCKADE AND VIRGINIAN: Motion pictures 6-11; fair business; pleased. —ACADEMY: Dark 6-11. —LYRIC: Vaudeville and moving pictures 6-11; good business.

WINCHESTER.—AUDITORIUM: The Trail of the Lonesome Pine 9-11: excellent, to fine house. A Yankee Doodle Boy 12: extremely poor, to good business. Howe's Pictures 22.

STAUNTON.—BEVERLY: Ben for Musical Comedy co. 6. Carroll Comedy co. 18. —SAVOY: Pictures.

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#### WASHINGTON.

SPOKANE.—AUDITORIUM: David Warfield in The Return of Peter Grimm played to capacity 4, with matinee same day. Naughty Marietta 5, 6 showed to good business. Valaida Survivors' tour hit in the first. Waits 7, 8. Queen Girl 17-19. —AMERICAN: Laura Adams, a favorite with local stock devotees, scored in the name role of Mrs. Wiggs of the Cabbages Patch, which proved a good drawing card. Huron Byron as Hiram Stubbles, and Grace Johnson as Lovay Mary were seen to advantage. A Woman's Way follows. —ITEM: Justina Wayne, new leading woman at American, started rehearsals for A Woman's Way. She comes from Colorado Springs, where she recently closed a long engagement in stock. Previous to that she toured Australia with her own co.—After a record-breaking trip across the Atlantic and a tour of part of the continent, she is now in Spokane to open her first American tour in Vanderbilts, Miles Amots, the famous Parisian dancer, arrived here 10, and appeared as headliner at Orpheum Sunday afternoon. She was given a telegraphic contract by Martin Beck. There are a half dozen people in her party and her tour will terminate in New York.—Manager Carl Milligan, of American, announces every Monday as souvenir night, when patrons will be given pictures of various members of the American Stock co.—Frederick Brunswich, manager and conductor, has started rehearsals of the Schubert claque, a chorus which two years ago was one of the best musical societies in Spokane.—Margaret Beurris is coaching members of the Spokane Dramatic Club, including prominent members of society, for Won by Wires, to be given Feb. 4. In the cast are: Kathleen Kimball, Kate Dadds, Dorothy Bean, Edward Fries, Edward Carter, Leander Dow, and Dr. L. M. Munson.

SEATTLE.—METROPOLITAN: David Warfield in The Return of Peter Grimm 6-11, matinees 8 and 11, drew houses averaging good business. —MOON: Madame Bertrice De Pasquale, a delightful concert recitalist, 6, owing to bad weather, attendance was not large. Naughty Marietta 8-11, matinee 11, pleased house, averaging fair business. —DEATLLE: Get-Rich-Quick Wallingford 6-12, matinee 9, 11, 12, before fair business. —OPHEUM: Mrs. Lily Langtry and vaudeville. —PANTAGES: Dr. Frederick Cook and Vaudeville. —EMPEROR: James Corbett and vaudeville.

#### WEST VIRGINIA.

HUNTINGTON.—HUNTINGTON: Banty and Paid For 10: excellent performances; capacity co. to good business. Henrietta Crossman in The Real Thing 13: excellent performance to capacity business. A Modern Eve 14. The Modern Eve 16. Primrose and the Bachelor 17. —ITEM: Eddie and Eddie's Grand Opera co. matinee and night 18 in Madame Butterfly and Il Trovatore. —HIPPODROME: Lonnie Follett, Fields and Coco, Butler, Pickering and co., Art Adler, Four Parisian Dancers, Bert and Dorothy Kidder, Don St. Clair, and The Strange Boy to good business. —PLAQUE: The Four Melodious Chaps, Asaro Brothers, Rice and Franklin, Edward De Corsia and co., Speigle and Dunn, Benard and Scarth, A. F. Farrell, and Bon Air Trio; ordinary business.

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## DATES AHEAD



Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

## DRAMATIC COMPANIES

ADAMS, MAUDE (Charles Frohman): Bay City, Mich., 22. Saginaw 23. Lansing 24. Grand Rapids 25. Toledo, O., 27. Ft. Wayne, Ind., 28. Battle Creek, Mich. 29. Kalamazoo 30. South Bend, Ind., 31. Terre Haute Feb. 1. "AFFAIRS" OF ANATOL (Messrs. Shubert): New York city Jan. 6—Indefinite.

ANGLIN, MARGARET (Louis Nethercole): Asheville, N. C., 22. Spartanburg, S. C., 23. Charlotte, N. C., 24. Winston 25. Durham 27. Biltmore 28. Newport News, Va., 29. Norfolk 30. 31. Richmond Feb. 1.

ARLINS, GEORGE (Liebler Co.): Boston, Mass., Oct. 14-Jan. 25.

BABY MINE (Wm. A. Brady, Ltd.): Nashville, Tenn., 20-25.

BABY MINE (Eastern: Wm. A. Brady, Ltd.): Defense, O., 22. Adrian, Mich., 23. Jackson 24. Ann Arbor 25. Saginaw 26. Bay City 27. Port Huron 28. Flint 29. Owosso 30. Lansing Feb. 1. Marshall 2. Van Wert, O., 3. Waukonets 4. Bellefontaine 5.

BABY MINE (Southern: Wm. A. Brady, Ltd.): Ocala, Fla., 22. Palatka 23. Gainesville 24. Lake City 25. Tallahassee 27. Apalachicola 28. Quincy 29. Florida 30. Pensacola 31. Montgomery, Ala., Feb. 1.

BACHELORE'S HONEYMOON (Giles and Bradfield): Bethany, Mo., 25. New Hampton 27. King City 28. Union Star 29.

BEVERLY OF GRAUSTARK (A. G. Delameter): Astoria, Kan., 22. Osage City 23. Emporia 24. Columbus 25. Topeka 26. Parsons 27. Cane 28. Arkansas City 29. Winfield 30. Eldorado 31. Hutchinson Feb. 1, 2. Newton 3. Salina 4. Abilene 5.

BEVERLY OF GRAUSTARK (A. G. Delameter): Waukesha, Wis., 22. Columbus 23. Portage 24. Madison 25. Watertown 26. Gatesburg, Ill., Feb. 1.

BILLY THE KID (William Wood): E. Liverpool, O., 22. New Philadelphia 23. Newark 24. Mansfield 25.

BILLY THE KID (William Wood): El Paso, Okla., 22. Clinton 23. Elk City 24. Amarillo, Tex., 25.

BIRD OF PARADISE (Oliver Morroco): Jersey City, N. J., 20-25. Hartford, Conn., 27. 28. Springfield, Mass., 29. 30. New Haven, Conn., 31. Feb. 1.

BLAINE, EUGENIA (G. H. Nicolai and Adelaide French): Kalamazoo, Mich., 23-25. Grand Rapids 26-28. Columbus, O., 28-30.

BLINDNESS OF VIRTUE (William Morris): Chicago, Ill., Nov. 26—Indefinite.

BLUE BIRD (Messrs. Shubert): Los Angeles, Calif., 20-25.

BOUGHT AND PAID FOR (William A. Brady, Ltd.): Chicago, Ill., Oct. 21—Indefinite.

BOUGHT AND PAID FOR (William A. Brady, Ltd.): Philadelphia, Pa., Jan. 6—Indefinite.

BOUGHT AND PAID FOR (William A. Brady, Ltd.): Indianapolis, Ind., 20-25. Muncie 30. Kenton, O., 31.

BOUGHT AND PAID FOR (Southern: William A. Brady, Ltd.): Muncie, Ind., 22. Dallas, Tex., 23-25. Ft. Worth 27-29. Waco 30. Austin, Tex., 31. Feb. 1. San Antonio 24. Galveston 5.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Scranton, Pa., 24. 25. Honesdale 26.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Dallas, Tex., 20-22. Oklahoma City, Okla., 23. 24. El Paso 25. Tulsa 27. Muskogee 28. McAlester 29. Ft. Smith, Ark., 30. Little Rock 31. Hot Springs 3. Texarkana 4. Shreveport 5.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Boston, Mass., 20-Feb. 1.

BURKE, BILLIE (Charles Frohman): Philadelphia, Pa., 6-25. Baltimore, Md., 27-Feb. 1. Boston, Mass., 3-15.

BUTTERFLY ON THE WHEEL (Messrs. Shubert and Waller): Buffalo, N. Y., 20-25.

BUTTERFLY ON THE WHEEL (Messrs. Shubert and Waller): Lincoln, Neb., 22. Omaha 23-25. Sioux City, Ia., 26. Mason City 27. Waterloo 28. Cedar Rapids 29. Davenport 30. Burlington 31. Quiner, Ill., Feb. 1. St. Louis, Mo., 2-16.

CALL OF THE HEART: Cleveland, O., 20-25.

CARTER, MRS. LESLIE (John Cort): Newark, N. J., 20-25. New York city 27-Feb. 1.

CHERRY, CHARLES (Charles Frohman): Allentown, Pa., 22.

CITY, THE (United Play Co., Inc.): Childress, Tex., 22. Quantico 23. Wichita Falls 24. Gainesville 25. Ardmore, Okla., 27. Durand 28. Sherman, Tex., 29. Bonham 30. Clarksville, 31. Texarkana, Feb. 1.

CLARK, DELLA (J. F. Sullivan): Columbus, Miss., 22. Greenwood 23. Clarkdale 24. Yermo 25. Jackson 27. Brookhaven 28. Natchez 29. Monroe, La., 31. Alexandria Feb. 1.

COHAN, GEORGE M. (Cohan and Harris): New York city, Sept. 23—Indefinite.

COLLIER, WILLIAM H. (Joseph Brooks): New York city Nov. 12—Indefinite.

COMMON LAW (A. H. Woods): Cincinnati, O., 19-25.

CONCERT THE (David Belasco): Cincinnati, O., 20-25.

CONSPIRACY, THE (Charles Frohman): New York city Dec. 21—Indefinite.

COUNTRY BOY (H. B. Harris, Inc.): Buffalo, N. Y., 20-25. Rochester 27-29. Syracuse 30. Feb. 1. Philadelphia, Pa., 2-8.

COUNTY SHERIFF (Woe and Lambeth): Terrell, Tex., 22. Mexia 23. Hillsboro 24. Waco 25. Bartlett 27. Taylor 28. Bastrop 29. Smithville 30. Brenham Feb. 1.

CRANE, WILLIAM H. (Joseph Brooks): New Orleans, La., 19-25. Beaumont, Tex., 27. Galveston 28. Houston 29. Austin 30. San Antonio 31. Feb. 1. El Paso 3. 4.

ORMAN, HENRIETTA (Maurice Campbell): Miami, Ind., 27.

DAUGHTER OF HEAVEN (Liebler Co.): Indianapolis, Ind., 20-25. Pittsburgh, Pa., 27. Feb. 1.

DIVORCE QUESTION (Gasill and MacVittie): Marysville, Kan., 22. Wymore, Neb., 23. Fairbury 24. Beatrice 25. Tecumseh 27. Falls City 28. Plattsburgh 29. Lincoln 30. Columbus 31. DIVORCE QUESTION (Central: Rowland and Clifford): Urbana, Ill., 22. Decatur 23. Honesdale 24. Aurora 25. Joliet 26. Mendota 27. De Kalb 28. Rockford 29. Belvidere 30. Beloit, Wis., 31. Janesville Feb. 1.

DREW, JOHN (Charles Frohman): Haverhill, Mass., 22. Lowell 23. Salem 24. Worcester 25. Lawrence 27. Springfield 28. Bridgeport, Conn., 29. Waterbury 30. Hartford 31. Feb. 1. EVERYWOMAN (Henry W. Savage): Philadelphia, Pa., 20-Feb. 8.

EVERYWOMAN (Henry W. Savage): Houston, Tex., 23-25. San Antonio 26-Feb. 1.

EXCUSE ME (Eastern: Henry W. Savage): New York city 20-25. Newark, N. J., 27-Feb. 1.

EXUSE (Western: Henry W. Savage): San Francisco, Calif., 19-Feb. 1.

FAIRBANKS, DOUGLAS (Cohan and Harris): Brooklyn, N. Y., 13-25. Chicago, Ill., 27-March 25.

FAMILY, THE (Bruno and Chatterton): Preston, Minn., 22. Spring Valley 23. Stewartville 24. Kellogg 25. Winona 26. Durand, Wis., 27. Hastings, Minn., 28. Goodhue 29. Blue Island 30. Zumbrota 31. Zumbro Falls Feb. 1. Mason 3. Kenyon 4. Morristown 5.

FANNY'S FIRST PLAY (Messrs. Shubert): York City Sept. 16—Indefinite.

FARNUM, DESTIN (A. H. Woods): Galveston, Tex., 22. Beaumont 23. Lake Charles, La., 24. Alexandria 25.

FARNUM, MARSHALL (Messrs. Farnum and Donneseita): Streator, Ill., 23.

FARNUM, WILLIAM (A. H. Woods): Philadelphia, Pa., 20-25.

FAUST (Manley and Campbell's): Vincennes, Ind., 22. Newark, O., 29.

FAUST (Wm. H. Frazee): New York City Jan. 7—Indefinite.

FIGUE, MRS. (Harold Gray Fiske): Boston, Mass., 20-Feb. 1. Brooklyn, N. Y., 3-8.

FOOL THERE WAS (A. G. Johnston): Grand Rapids, Mich., 19-25. Indianapolis, Ind., 26-Feb. 1.

FORTUNE HUNTER (Ernest Schnabel): Columbus, O., 22. Sunter 23. Darlington 24. Florence 25. Charleston 27. Orangeburg 28. Augusta, Ga., 29. Brunswick 31.

FORTUNE HUNTER (Cohan and Harris): Chicago, Ill., Jan. 19-Feb. 15.

FRECKLES (Central: A. G. Delameter): Halloway, N. H., 22-25. Sherbrooke, Que., Feb. 3. Ottawa, Ont., 4-5.

FRECKLES (Eastern: A. G. Delameter): Parsons, Kan., 22. Springfield, Mo., 23. Lamar, Kan., 24. Girard, Mo., 25. Pittsburgh, Kan., 26. Chanute 27. Ft. Scott 28. Clinton, Mo., 29. Sedalia 30. Jefferson City 31. Columbia 2 Feb. 1. Fulton 2. Moberly 3. Marshall 4. Lexington 5.

FRECKLES (Southern: A. G. Delameter): Gulfport, Miss., 22. Biloxi 23. Mobile, Ala., 24. Pensacola, Fla., 25. Seims, Ala., 27. Montgomery 28. Tuscaloosa 29. Columbus, Miss., 30. Birmingham, Ala., 31. Anniston Feb. 3. Cedar Hill, Ga., 4. Cartersville 5.

GAMBLERS (W. T. Snatch): Barrie, Ont., Can., 22. Orillia 23. Lindsay 24. Peterboro 25. Cobourg 27. Belleville 28. Kingston 29. Brockville 30. Ottawa 31. Feb. 1.

GARDEN OF ALLAH (Liebler Co.): Boston, Mass., Jan. 13-April 5.

GET-RICH-QUICK WALLINGFORD (Harold Ashton): Christchurch, New Zealand, 18-26. Timaru 27. Dunedin 28. Danedin 29-Feb. 1. Invercargill 4. Masterton 5. Hastings 10. Napier 11. 12. Dunneveig 13. Palmerston 14. 15. Wanganui 17. 18. Hawera 19. Stratford 21. New Plymouth 22. Auckland 24-March 8. Sydney, Australia 15—Indefinite.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris): Grand Rapids, Mich., 19-22.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris): Greeley, Pa., 22. Kingston, N. Y., 24. Worcester, 25. New York 31.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris): Indianapolis, Ind., 20-25. Anderson 26. Gilmore, PAUL (Paul Gilmore, Inc., marr.): Spartanburg, S. C., 22. Greenville 23. Anderson 24. Abbeville 25.

GIRL AND THE DRUMMER (Fred Myers): North Bay, Ont., Can., 22. Brantford 23. New Liskeard 24. Cobalt 25.

GIRL OF THE MOUNTAINS (W. E. Lamberti): Hamilton, Ont., Can., 22. Brantford 23. Petrolia 24. Port Huron, Mich., 25. Flint 26. Howell 27. Pontiac 28.

GOOD LITTLE DEVIL (David Belasco): New York city, Jan. 8—Indefinite.

GOOSE GIRL (Baker and Castle): New Orleans, La., 19-25. Hattiesburg, Miss., 27. Gulfport 28. Biloxi 29. Pascagoula 30. Mobile, Ala., 31.

GOVERNOR'S LADY (Messrs. Belasco and Elliott): Washington, D. C., 20-25. Philadelphia, Pa., 27-Feb. 8.

HILLIARD, ROBERT (Klaw and Erlanger): New York city Dec. 24—Indefinite.

HOUSE OF A THOUSAND CANDLES (C. S. Primrose): Cliff Gordon (Philadelphia, Pa., 20-25.

GRIST-URK (United Play Co., Inc.): Prescott, Ariz., 22. Phoenix 23. Mesa 24. Bisbee 25. Douglas 27. Tucson 28. Safford 29. Globe 30. Morenci Feb. 1.

GREAT DIVIDE (Messrs. Primrose and McGillan): Chamberlain, S. Dak., 23. Plankinton 25. Yankton 27. Vermillion 25. Storm Lake, Ia., 29. Carroll 29. St. Peter, Minn., Feb. 2.

HILLIARD, ROBERT (Klaw and Erlanger): New York city Dec. 24—Indefinite.

HOUSE OF A THOUSAND CANDLES (C. S. Primrose): Cliff Gordon (Philadelphia, Pa., 20-25.

ILLINGTON, MARGARET (E. J. Bowes): Clarksville, W. Va., 22. Fairmont 23. Wheeling 24. 25. Pittsburgh, Pa., 27-Feb. 1.

IN OLD KENTUCKY (Jiff and Dinwall): Memphis, Tenn., 19-25.

IRISH PLAYERS (Liebler Co.): Chicago, Ill., Dec. 30—Indefinite.

IRVING PLACE (Dr. Baumfeld): New York city, Jan. 26—Indefinite.

IRWIN, MAY (Liebler Co.): St. Louis, Mo., 20-25.

JOSEPH AND HIS BRETHREN (Liebler Co.): New York city Jan. 11—Indefinite.

KELLER, JOHN E. (L. M. Goodstadt): New York city Nov. 18—Indefinite.

KENDLING (United Play Co., Inc.): Columbus, Neb., 22. Fremont 23. Lincoln 24. Marshalltown, Ia., 26. Atlantic 27. Cherokee 30. Sioux City Feb. 1. Algoma 5.

KISMET (Harold Gray Fiske): Philadelphia, Pa., 20-Feb. 15.

LAW, WILLIAM H. (Joseph Brooks): New Orleans, La., 19-25. Beaumont, Tex., 27. Galveston 28. Houston 29. Austin 30. San Antonio 31. Feb. 1. El Paso 3. 4.

ORMAN, HENRIETTA (Maurice Campbell): Miami, Ind., 27.

DAUGHTER OF HEAVEN (Liebler Co.): Indianapolis, Ind., 20-25. Pittsburgh, Pa., 27. Feb. 1.

DIVORCE QUESTION (Gasill and MacVittie): Marysville, Kan., 22. Wymore, Neb., 23. Fairbury 24. Beatrice 25. Tecumseh 27. Falls City 28. Plattsburgh 29. Lincoln 30. Columbus 31. DIVORCE QUESTION (Central: Rowland and Clifford): Urbana, Ill., 22. Decatur 23. Honesdale 24. Aurora 25. Joliet 26. Mendota 27. De Kalb 28. Rockford 29. Belvidere 30. Beloit, Wis., 31. Janesville Feb. 1.

DREW, JOHN (Charles Frohman): Haverhill, Mass., 22. Lowell 23. Salem 24. Worcester 25. Lawrence 27. Springfield 28. Bridgeport, Conn., 29. Waterbury 30. Hartford 31. Feb. 1. EVERYWOMAN (Henry W. Savage): Philadelphia, Pa., 20-Feb. 8.

EVERYWOMAN (Henry W. Savage): Houston, Tex., 23-25. San Antonio 26-Feb. 1.

EXCUSE ME (Eastern: Henry W. Savage): New York city 20-25. Newark, N. J., 27-Feb. 1.

EXUSE (Western: Henry W. Savage): San Francisco, Calif., 19-Feb. 1.

FAIRBANKS, DOUGLAS (Cohan and Harris): Brooklyn, N. Y., 13-25. Chicago, Ill., 27-March 25.

FAMILY, THE (Bruno and Chatterton): Preston, Minn., 22. Spring Valley 23. Stewartville 24. Kellogg 25. Winona 26. Durand, Wis., 27. Hastings, Minn., 28. Goodhue 29. Blue Island 30. Zumbrota 31. Zumbro Falls Feb. 1. Mason 3. Kenyon 4. Morristown 5.

FANNY'S FIRST PLAY (Messrs. Shubert): York City Sept. 16—Indefinite.

FARNUM, DESTIN (A. H. Woods): Galveston, Tex., 22. Beaumont 23. Lake Charles, La., 24. Alexandria 25.

FARNUM, MARSHALL (Messrs. Farnum and Donneseita): Streator, Ill., 23.

FARNUM, WILLIAM (A. H. Woods): Philadelphia, Pa., 20-25.

FAUST (Manley and Campbell's): Vincennes, Ind., 22. Newark, O., 29.

FAUST (Wm. H. Frazee): New York City Jan. 7—Indefinite.

FIGUE, MRS. (Harold Gray Fiske): Boston, Mass., 20-Feb. 1. Brooklyn, N. Y., 3-8.

FOOL THERE WAS (A. G. Johnston): Grand Rapids, Mich., 19-25. Indianapolis, Ind., 26-Feb. 1.

FORTUNE HUNTER (Ernest Schnabel): Columbus, O., 22. Sunter 23. Darlington 24. Florence 25. Charleston 27. Orangeburg 28. Augusta, Ga., 29. Brunswick 31.

FORTUNE HUNTER (Cohan and Harris): Chicago, Ill., Jan. 19-Feb. 15.

FRECKLES (Central: A. G. Delameter): Halloway, N. H., 22-25. Sherbrooke, Que., Feb. 3. Ottawa, Ont., 4-5.

FRECKLES (Eastern: A. G. Delameter): Parsons, Kan., 22. Springfield, Mo., 23. Lamar, Kan., 24. Girard, Mo., 25. Pittsburgh, Kan., 26. Chanute 27. Ft. Scott 28. Clinton, Mo., 29. Sedalia 30. Jefferson City 31. Columbia 2 Feb. 1. Fulton 2. Moberly 3. Marshall 4. Lexington 5.

FRECKLES (Southern: A. G. Delameter): Gulfport, Miss., 22. Biloxi 23. Mobile, Ala., 24. Pensacola, Fla., 25. Seims, Ala., 27. Montgomery 28. Tuscaloosa 29. Columbus, Miss., 30. Birmingham, Ala., 31. Anniston Feb. 3. Cedar Hill, Ga., 4. Cartersville 5.

GIRL AND THE DRUMMER (Fred Myers): North Bay, Ont., Can., 22. Brantford 23. New Liskeard 24. Cobalt 25.

GIRL OF THE MOUNTAINS (W. E. Lamberti): Hamilton, Ont., Can., 22. Brantford 23. Petrolia 24. Port Huron, Mich., 25. Flint 26. Howell 27. Pontiac 28.

GOOD LITTLE DEVIL (David Belasco): New York city, Jan. 8—Indefinite.

GOOSE GIRL (Baker and Castle): New Orleans, La., 19-25. Hattiesburg, Miss., 27. Gulfport 28. Biloxi 29. Pascagoula 30. Mobile, Ala., 31.

GOVERNOR'S LADY (Messrs. Belasco and Elliott): Washington, D. C., 20-25. Philadelphia, Pa., 27-Feb. 8.

HILLIARD, ROBERT (Klaw and Erlanger): New York city Dec. 24—Indefinite.

HOUSE OF A THOUSAND CANDLES (C. S. Primrose): Cliff Gordon (Philadelphia, Pa., 20-25.

ILLINGTON, MARGARET (E. J. Bowes): Clarksville, W. Va., 22. Fairmont 23. Wheeling 24. 25. Pittsburgh, Pa., 27-Feb. 1.

IN OLD KENTUCKY (Jiff and Dinwall): Memphis, Tenn., 19-25.

IRISH PLAYERS (Liebler Co.): Chicago, Ill., Dec. 30—Indefinite.

IRVING PLACE (Dr. Baumfeld): New York city, Jan. 26—Indefinite.

IRWIN, MAY (Liebler Co.): St. Louis, Mo., 20-25.

JOSEPH AND HIS BRETHREN (Liebler Co.): New York city Jan. 11—Indefinite.

KELLER, JOHN E. (L. M. Goodstadt): New York city Nov. 18—Indefinite.

KENDLING (United Play Co., Inc.): Columbus, Neb., 22. Fremont 23. Lincoln 24. Marshalltown, Ia., 26. Atlantic 27. Cherokee 30. Sioux City Feb. 1. Algoma 5.

KISMET (Harold Gray Fiske): Philadelphia, Pa., 20-Feb. 15.

LAW, WILLIAM H. (Joseph Brooks): New Orleans, La., 19-25. Beaumont, Tex., 27. Galveston 28. Houston 29. Austin 30. San Antonio 31. Feb. 1. El Paso 3. 4.

ORMAN, HENRIETTA (Maurice Campbell): Miami, Ind., 27.

DAUGHTER OF HEAVEN (Liebler Co.): Indianapolis, Ind., 20-25. Pittsburgh, Pa., 27. Feb. 1.

DIVORCE QUESTION (Gasill and MacVittie): Marysville, Kan., 22. Wymore, Neb., 23. Fairbury 24. Beatrice 25. Tecumseh 27. Falls City 28. Plattsburgh 29. Lincoln 30. Columbus 31. DIVORCE QUESTION (Central: Rowland and Clifford): Urbana, Ill., 22. Decatur 23. Honesdale 24. Aurora 25. Joliet 26. Mendota 27. De Kalb 28. Rockford 29. Belvidere 30. Beloit, Wis., 31. Janesville Feb. 1.

DREW, JOHN (Charles Frohman): Haverhill, Mass., 22. Lowell 23. Salem 24. Worcester 25. Lawrence 27. Springfield 28. Bridgeport, Conn., 29. Waterbury 30. Hartford 31. Feb. 1. EVERYWOMAN (Henry W. Savage): Philadelphia, Pa., 20-Feb. 8.

EVERYWOMAN (Henry W. Savage): Houston, Tex., 23-25. San Antonio 26-Feb. 1.

EXCUSE ME (Eastern: Henry W. Savage): New York city 20-25. Newark, N. J., 27-Feb. 1.

EXUSE (Western: Henry W. Savage): San Francisco, Calif., 19-Feb. 1.

FAIRBANKS, DOUGLAS (Cohan and Harris): Brooklyn, N. Y., 13-25. Chicago, Ill., 27-March 25.

FAMILY, THE (Bruno and Chatterton): Preston, Minn., 22. Spring Valley 23. Stewartville 24. Kellogg 25. Winona 26. Durand, Wis., 27. Hastings, Minn., 28. Goodhue 29. Blue Island 30. Zumbrota 31. Zumbro Falls Feb. 1. Mason 3. Kenyon 4. Morristown 5.

FANNY'S FIRST PLAY (Messrs. Shubert): York City Sept. 16—Indefinite.

FARNUM, DESTIN (A. H. Woods): Galveston, Tex., 22. Beaumont 23. Lake Charles, La., 24. Alexandria 25.

FARNUM, MARSHALL (Messrs. Farnum and Donneseita): Streator, Ill., 23.

FARNUM, WILLIAM (A. H. Woods): Philadelphia, Pa., 20-25.

FAUST (Manley and Campbell's): Vincennes, Ind., 22. Newark, O., 29.

FAUST (Wm. H. Frazee): New York City Jan. 7—Indefinite.

FIGUE, MRS. (Harold Gray Fiske): Boston, Mass., 20-Feb. 1. Brooklyn, N. Y., 3-8.

FOOL THERE WAS (A. G. Johnston): Grand Rapids, Mich., 19-25. Indianapolis, Ind., 26-Feb. 1.

FORTUNE HUNTER (Ernest Schnabel): Columbus, O., 22. Sunter 23. Darlington 24. Florence 25. Charleston 27. Orangeburg 28. Augusta, Ga., 29. Brunswick 31.

FORTUNE HUNTER (Cohan and Harris): Chicago, Ill., Jan. 19-Feb. 15.

FRECKLES (Central: A. G. Delameter): Halloway, N. H., 22-25. Sherbrooke, Que., Feb. 3. Ottawa, Ont., 4-5.

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GOOD LITTLE DEVIL (David Belasco): New York city, Jan. 8—Indefinite.

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HILLIARD, ROBERT (Klaw and Erlanger): New York city Dec. 24—Indefinite.

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IRISH PLAYERS (Liebler Co.): Chicago, Ill., Dec. 30—Indefinite.

IRVING PLACE (Dr. Baumfeld): New York city, Jan. 26—Indefinite.

IRWIN, MAY (Liebler Co.): St. Louis, Mo., 20-25.

JOSEPH AND HIS BRETHREN (Liebler Co.): New York city Jan. 11—Indefinite.

KELLER, JOHN E. (L. M. Goodstadt): New York city Nov. 18—Indefinite.

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ORMAN, HENRIETTA (Maurice Campbell): Miami, Ind., 27.

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DIVORCE QUESTION (Gasill and MacVittie): Marysville, Kan., 22. Wymore, Neb., 23. Fairbury 24. Beatrice 25. Tecumseh 27. Falls City 28. Plattsburgh 29. Lincoln 30. Columbus 31. DIVORCE QUESTION (Central: Rowland and Clifford): Urbana, Ill., 22. Decatur 23. Honesdale 24. Aurora 25. Joliet 26. Mendota 27. De Kalb 28. Rockford 29. Belvidere 30. Beloit, Wis., 31. Janesville Feb. 1.

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EXCUSE ME (Eastern: Henry W. Savage): New York city 20-25. Newark, N. J., 27-Feb. 1.

EXUSE (Western: Henry W. Savage): San Francisco, Calif., 19-Feb. 1.

FAIRBANKS, DOUGLAS (Cohan and Harris): Brooklyn, N. Y., 13-25. Chicago, Ill., 27-March 25.

FAMILY, THE (Bruno and Chatterton): Preston, Minn., 22. Spring Valley 23. Stewartville 24. Kellogg 25. Winona 26. Durand, Wis., 27. Hastings, Minn., 28. Goodhue 29. Blue Island 30. Zumbrota 31. Zumbro Falls Feb. 1. Mason 3. Kenyon 4. Morristown 5.

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FARNUM, MARSHALL (Messrs. Farnum and Donneseita): Streator, Ill., 23.

FARNUM, WILLIAM (A. H. Woods): Philadelphia, Pa., 20-25.

FAUST (Manley and Campbell's): Vincennes, Ind., 22. Newark, O., 29.

FAUST (Wm. H. Frazee): New York City Jan. 7—Indefinite.

FIGUE, MRS. (Harold Gray Fiske): Boston, Mass., 20-Feb. 1. Brooklyn, N. Y., 3-8.

FOOL THERE WAS (A. G. Johnston): Grand Rapids, Mich., 19-25. Indianapolis, Ind., 26-Feb. 1.

FORTUNE HUNTER (Ernest Schnabel): Columbus, O., 22. Sunter 23. Darlington 24. Florence 25. Charleston 27. Orangeburg 28. Augusta, Ga., 29.

SHEA, THOMAS E. (A. H. Woods): Youngstown, O., 20-25; Akron 27.  
 SHEPHERD OF THE HILLS (Gaskill and MacVittie): Poughkeepsie, N. Y., 22; Boston House 28; Alexandria, Va., 27; Texarkana, Ark., 28; Marshall 29; Hot Springs 30; Pine Bluff 31.  
 SHEPHERD OF THE HILLS (Gaskill and MacVittie): Palmyra, N. Y., 22; Canandaigua 23; Auburn 24; Geneva 25; Tonawanda 27; Waverly 28; Dasselville 29; Olean 30; Salamanca 31.  
 SHEPHERD OF THE HILLS (Gaskill and MacVittie): Vineland, N. J., 22; Bridgeton 23; Westfield 24; Plainfield 25; Jersey City 27-28.  
 SHEPHERD OF THE HILLS (Gaskill and MacVittie): Vineland, N. J., 22; Bridgeton 23; Galesburg 24; Burlington, Ia., 25; Ft. Madison 28; Princeton, Ill., 27; La Salle 28; Fairbury 29; Pekin 30; Canton 31.  
 SNOW WHITE (Winthrop Ames): New York city, Nov. 7—indefinite.  
 SOUTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert): St. Louis, Mo., 20-25; Detroit, Ill., 28; Aurora 31; Rockford Feb. 3.  
 SWEETHEART (Charles Frohman): New York city, Jan. 18—indefinite.  
 STAHL, ROSE (H. B. Harris, Inc.): Pittsburgh, Pa., 20-25; Cincinnati, O., 27-Feb. 1; Louisville, Ky., 3-5.  
 STARS, FRANCES (David Belasco): Newark, N. J., 20-25.  
 STOP THIEF (Cohan and Harris): New York city, Dec. 26—indefinite.  
 TAYLOR, LAURETTE (Oliver Morosco): New York city, Dec. 20—indefinite.  
 THELMA (Lillian Ellicott): Bevier, Mo., 23; Brookfield 25.  
 THREE PRINCESSES and McGillian): St. Louis, Mo., 19-22; Louisville, Ky., 26-Feb. 1; St. Louis.  
 THIRD DEGREE (United Play Co., Inc.): Lebanon, Ind., 22; Noblesville 23; Elwood 24; Lafayette 25; Logansport 27; Alexandria 28; Tipton 29; Frankfort 30; Kokomo 31; Peru, Ind., 1.  
 TOP O' THE MORNING (Henry W. Savage): Chicago, Ill., Jan. 19—indefinite.  
 TRAIL OF THE LONESOME PINE (Klaw and Erlanger): Memphis, Tenn., 23; Little Rock, Ark., 24-25.  
 TRAVELING SALESMAN (H. B. Harris, Inc.): Syracuse, N. Y., 20-25.  
 TRAVELING SALESMAN (H. B. Harris, Inc.): Washington, D. C., 20-25.  
 TURANDOT (Messrs. Shubert): New York city, Jan. 20—indefinite.  
 UNCLE TOM'S CABIN (Wm. Kibbie): Hangover, Pa., 22; Reading 24, 25; Allentown 27; Easton 28; Bridgeton, N. J., 29; Atlantic City 30; Feb. 1; Vineland 3; Burlington 4; Plainfield 5.  
 UNWRITTEN LAW (H. H. Frazee): Chicago, Ill., Jan. 6—indefinite.  
 WARFIELD, DAVID (David Belasco): Portland, Ore., 20-25; San Francisco, Cal., 27-Feb. 8.  
 WAY DOWN EAST (Messrs. Brady and Grismer): Toronto, Can., 20-25.  
 WHERE THE TRAIL DIVIDES: Birmingham, Ala., 20-25.  
 WHIF THE (Comstock and Gest): New York city, Nov. 22—indefinite.  
 WHITE SISTER (Albert Patterson): Sioux City, Ia., Sioux Falls, S. Dak., 28; Brookings 27; Watertown 29; Milbank 29; Ontarioville, Minn., 30; Montevideo 31; Willmar Feb. 1; Little Falls 3; Brainerd 4; Staples 5.  
 WHITE SLAVE (Robt. Campbell): Chicago, Ill., 19-25; Toledo, O., 26-Feb. 1; Toronto, Ont., 3-5.  
 WHITE SQUAW (J. P. Sullivan): Laurensburg, N. C., 22; Rockingham 23; Chester, S. C., 24; Greenwich 25; Columbus 27; Sumter 28; Orangeburg 29; Barnwell 30; Blackville 31; Anderson, S. C., 32.  
 WHITE SQUAW (Boston, La., 22; Natchitoches 23; Plaquemine 24; Donaldsonville 25; Baton Rouge 26; Lafayette 27; Crowley 28; Jennings 29; Welch 30; Lake Charles 31; Port Arthur, Tex., Feb. 1).  
 WHITESIDE, WALKER (Walter Floyd): San Diego, Cal., 21, 22; San Bernardino 23; Phoenix, Ariz., 24; Tucson 24; El Paso, Tex., 26, 27; Ft. Worth 29, 30; Muskogee, Okla., Feb. 1; Oklahoma City 4, 5.  
 WITHIN THE LAW (A. H. Woods): New York city, Sept. 18—indefinite.  
 WOMAN OF IT (William A. Brady, Ltd.): New York city, Jan. 14—indefinite.  
 WOMAN, THE (David Belasco): Boston, Mass., Dec. 30-Feb. 22.  
 WOMAN, THE (Western: David Belasco): Birmingham, Ala., 22; Atlanta, Ga., 23-25.  
 YEARS OF DISCRETION (David Belasco): New York city, Dec. 25—indefinite.  
 YELLOW JACKET (Harris and Selwyn): Baltimore, Md., 20-25.

PERMANENT STOCK

ACADEMY: Jersey City, N. J.—indefinite.  
 ACADEMY OF MUSIC PLAYERS: Halifax, Can.—indefinite.  
 ACADEMY OF MUSIC (William Fox): New York city, Dec. 2—indefinite.  
 ALCAZAR: San Francisco, Cal.—indefinite.  
 AMERICAN: Spokane, Wash.—indefinite.  
 AMERICAN THEATER: Philadelphia, Pa.—indefinite.  
 ALICE (Clara Daniels): Niagara Falls, N. Y., Nov. 11—indefinite.  
 BAKER PLAYERS: Portland, Ore.—indefinite.  
 BARRETT PLAYERS: Lima, O.—indefinite.  
 BIJOU: North Adams, Mass.—indefinite.  
 BISHOP PLAYERS: Oakland, Cal.—indefinite.  
 BURBANK (Oliver Morosco): Los Angeles, Cal.—indefinite.  
 BURNS, PAUL: Philadelphia, Pa., Oct. 21—indefinite.  
 CASTLE SQUARE (John Craig): Boston, Mass.—indefinite.  
 CHASE-LISTER (Northern: Glenn F. Chase): Boston, Mass., Nov. 17—indefinite.  
 CLEVELAND, ELEANOR: Bridgeport, Conn.—indefinite.  
 COLLEGE: Chicago, Ill., until Feb. 2.  
 COLONIAL (Orton Honk): Charlottetown, P. E. I., Can., Nov. 18—indefinite.  
 CORNELL-PRICE PLAYERS: Paducah, Ky., Jan. 18—indefinite.  
 EMPIRE THEATER: Providence, R. I.—indefinite.  
 EVANSTON: Evanston, Ill.—indefinite.  
 GAYETY: Hoboken, N. J.—indefinite.  
 GLASER, VAUGHAN, PLAYERS: Omaha, Neb., Dec. 8—indefinite.  
 GOTHAM: Brooklyn, N. Y.—indefinite.  
 GRAND OPERA HOUSE: Brooklyn, N. Y.—indefinite.  
 GREENPOINT: Brooklyn, N. Y.—indefinite.  
 GUY PLAYERS (Charles W. Mercer): Indianapolis, Ind., Jan. 18—indefinite.  
 HARLEM OPERA HOUSE: New York city—indefinite.  
 HARVEY (H. D. Orr): Mason City, Ia.—indefinite.  
 HATHAWAY'S: New Bedford, Mass.—indefinite.  
 HAYWARD, GRACE: Oak Park, Ill.—indefinite.

THE NEW YORK DRAMATIC MIRROR

HOLDEN (Holden and Edwards): Indianapolis, Ind., Nov. 18—indefinite.  
 HOLDEN (Holden and Edwards): Cleveland, O.—indefinite.  
 HOME: Oklahoma City, Okla.—indefinite.  
 HOME: New Castle, Pa.—indefinite.  
 HUNTINGTON, WRIGHT: South Bend, Ind.—indefinite.  
 INTERNATIONAL: Niagara Falls, N. Y.—indefinite.  
 JEFFERSON THEATER (Julius Kahn): Portland, Me., Jan. 21—indefinite.  
 JUNEAU (J. B. Reichert): Milwaukee, Wis.—indefinite.  
 KELLY, WILLIAM J.: Salt Lake City, U.—indefinite.  
 KELLY, SHERMAN (Harry B. Sherman): Superior, Wis.—indefinite.  
 KING-LYNCH: Manchester, N. H.—indefinite.  
 KLIMT AND GAZZOLO: Baltimore, Md.—indefinite.  
 KREIS, ROBERT: Newark, N. J.—indefinite.  
 LATIMORE-LEIGH: Roanoke, Va.—indefinite.  
 LOORH, THEODORE: Passaic, N. J.—indefinite.  
 LYCEUM: Allentown, Pa.—indefinite.  
 LYCEUM (Oliver Morosco): Los Angeles, Cal., Nov. 24—indefinite.  
 MALLEY-DENISON (W. E. Malley): Fall River, Mass., Nov. 19—indefinite.  
 MALLEY-DENISON: Lawrence, Mass.—indefinite.  
 MALLEY-DENISON: Troy, N. Y., Dec. 30—indefinite.  
 MALLEY-DENISON: Schenectady, N. Y., Jan. 27—indefinite.  
 MANHATTAN PLAYERS (G. E. Brown): Bronx, N. J.—indefinite.  
 McDONALD-STOUT: Savannah, Ga.—indefinite.  
 MORISON, LINDSAY: Lynn, Mass.—indefinite.  
 MOROSCO (Oliver Morosco): Los Angeles, Cal., Jan. 6—indefinite.  
 NORTHAMPTON PLAYERS: Northampton, Mass.—indefinite.  
 NORTH BROTHERS: Oklahoma City, Okla.—indefinite.  
 OLIVER, OTIS: Rockford, Ill.—indefinite.  
 OPERA HOUSE: Paterson, N. J.—indefinite.  
 ORPHEUM: Jersey City, N. J., Dec. 16—indefinite.  
 ORPHEUM PLAYERS: Philadelphia, Pa.—indefinite.  
 PARKE: Erie, Pa.—indefinite.  
 PARKE, WILLIAM: Pittsfield, Mass.—indefinite.  
 PAYTON, CORSE: Newark, N. J.—indefinite.  
 PAYTON, CORSE: Jersey City, N. J., Jan. 11—indefinite.  
 PEARL (A. A. Webster): Clarksburg, W. Va., Dec. 30—indefinite.  
 PEARL (J. G. England): Zanesville, O., Dec. 2—indefinite.  
 PERMANENT PLAYERS: Winnipeg, Can.—indefinite.  
 PERUCHI-GYZENE: New Orleans, La.—indefinite.  
 PHILLIPS' LYCEUM (L. J. Phillips): Brooklyn, N. Y.—indefinite.  
 POLI'S (S. Z. Poll): Waterbury, Conn.—indefinite.  
 PRINCESS: Ft. Worth, Tex.—indefinite.  
 PROSPECT (Frank Gersten): New York city—indefinite.  
 REDMOND: Sacramento, Cal.—indefinite.  
 RICHMOND (De Witt Newlin): Stapleton, S. I.—indefinite.  
 ROLLIN-HOLDEN: Camden, N. J., Dec. 33—indefinite.  
 SAXE: Milwaukee, Wis., Nov. 3—indefinite.  
 SAXE: Minneapolis, Minn.—indefinite.  
 SAVOY: Ft. Worth, Tex.—indefinite.  
 SEATTLE: Seattle, Wash.—indefinite.  
 SHONNERS, OSCILL: (Blaney-Spooner Amusement Co., Inc.): New York city—indefinite.  
 STANACH-HARRIS: Mt. Vernon, N. Y.—indefinite.  
 ST. JAMES THEATER: Boston, Mass.—indefinite.  
 TAYLOR, ALBERT: El Paso, Tex.—indefinite.  
 THOMPSON-WOODS: Brockton, Mass.—indefinite.  
 TORONTO: Calgary, Can.—indefinite.  
 VAN DYKE-EATON: Toledo, O.—indefinite.  
 VAN DYKE-EATON (H. W. Van Dyke): Milwaukee, Wis., Jan. 4—indefinite.  
 WARBURTON (Carl W. Hunt): Yonkers, N. Y.—indefinite.  
 WOLFE: Wichita, Kan.—indefinite.

TRAVELING STOCK COMPANIES

ALLEN (N. Appell): Washington, Pa., 20-25; Connellsville 27-Feb. 1.  
 BELGARDE, SADIE (Leslie E. Smith): Malone, N. Y., 20-25; Plattsburgh 27-Feb. 1.  
 BOYER, NANCY: Hornell, N. Y., 20-25.  
 BROWN, KIRK (J. T. Macauley): Greensburg, Pa., 20-25; Meadville 27-Feb. 1; Newark, O., 3-5.  
 CARLTON SISTERS (Varney and Montezuma): Pomeroy, O., 20-25.  
 CHAMPLIN (Charles K. Champlin): Danville, Pa., 20-25.  
 CHATTERTON, ARTHUR (N. Appell): Waycross, Ga., 20-25; Port Jervis 27-Feb. 1; Kingston 2-8.  
 CHICAGO (Charles H. Rossman): Williamsport, Pa., 27-Feb. 1.  
 DE VOSS, FLORA (J. B. Hotour): Seaton, N. J., 20-22; Ossining 23-25; Burlington 26; Nyack 27-Feb. 1.  
 EAKHARDT'S IDEALS (Oliver J. Eakhardt): Melfort, Sask., Can., 20-22; Saskatoon 23-25; Regina 26-Feb. 1; Moose Jaw 3-12.  
 FELTON, VERA: Moose Jaw, Sask., Can., 13-Feb. 1.  
 GRAYCE (N. Appell): Bellows Falls, Vt., 20-25; Rutland 27-Feb. 1.  
 HAYES, LUCY: ASSOCIATE PLAYERS: Valparaiso, Ind., 20-22; Rivington City 23-25; Toledo 27-29.  
 HILLMAN'S IDEALS (Harry Sohns): Centralia, Can., 20-22; Wetmore 23-25.  
 HUMMELIN'S ASSOCIATE PLAYERS (Ira F. Earle): Cortland, N. Y., 20-25; Oneonta 27-Feb. 1.  
 LONG, FRANK E.: Warrensburg, Mo., 27-Feb. 1; Fulton 3-8.  
 LYNN, JACK: Brattleboro, Vt., 20-25; Claremont, N. H., 27-Feb. 1.  
 MAHER, PHIL: Lewistown, Pa., 20-25.  
 MARKS BROTHERS (Joe Marks): St. Catharines, Ont., Can., 20-25.  
 MARKS, MAY BELL (H. W. Marks): Peterboro, Ont., Can., 20-25.  
 MURDOCK BROTHERS: Exeter, N. H., 20-22.  
 PICKERTS, FOUR (Willis Pickert): Daytona, Fla., 20-25; Cocoa 27-Feb. 1; Fort Pierce 3-8.  
 RUSK-BIRBEE (J. W. Rusk): Mahanoy City, Pa., 20-25.  
 SHANNON (Harry Shannon): East Palestine, O., 20-25; Ashland 27-Feb. 1.  
 ST. CLAIR, HARRY: Moosomin, Sask., Can., 20-25.  
 STRATTON (N. Appell): Penn Yan, N. Y., 20-25.  
 TEMPEST (J. L. Tempest): Columbia, Pa., 20-25.

MAXINE MILES  
 ENGAGED  
 GRAND OPERA HOUSE, BROOKLYN  
 EDWIN H. CURTIS  
 STAGE DIRECTOR

Vaughan Glaser Players

Boyd's Theatre, Omaha

GEORGE ALISON  
 LEADING MAN  
 Crescent Theatre, Brooklyn

VIRGINIA MILLIMAN  
 LEADING BUSINESS  
 Hathaway Theatre  
 Brockton, Mass.

THURLOW WHITE  
 LEADING MAN  
 AT LIBERTY  
 Actors' Society.

DEL S. LAWRENCE  
 STARRING

CLAIRE COLWELL  
 LEADING WOMAN  
 HOLDEN PLAYERS CLEVELAND THEATRE

JUSTINA WAYNE  
 LEADING WOMAN  
 Spokane, Wash., American Theatre.

MAY BUCKLEY  
 HARRY K. HAMILTON  
 KINDLING  
 Actors' Society, New York City.

AITKEN, SPOTTISWOODE  
 Care Labia, 30th and Indiana Ave., Philadelphia

BOSHILL, ADA  
 Wadsworth Am., Little Theatre

CARHART, JAMES L.  
 Mandie Adams Co., Management Chas. Frohman.

COX, GEORGE L.  
 Belle Poisson Company (Master).

CROMMETTE, JESSIE  
 Chars. Formerly Otis Skinner Co. Tel. 43773. And

HOLLOWAY, J. FRED.  
 Friar's Chs.

McGRATH, CHARLES A.  
 Permanent address Actors' Society.

MERCHANT, RALPH  
 Emotional Actor. MIRRORS.

MULDENER, LOUISE  
 Characters. At Liberty. Agents' Actors' Society

STOYLE, CARRIE LEE  
 Rusty Pails the String (Chicago). On Tour

WARD, CARRIE CLARK  
 Chars. 1418 Catalina St., Los Angeles, for Summer



## MOTION PICTURES

## COMMENT AND SUGGESTION

THIS is addressed to scenario writers in general and in particular to those who have failed, or at best met with partial success. A few weeks back THE MIRROR commented at some length on a letter from a man who evidently had implicit faith in his ability to write photoplays, and was inclined to believe that the lack of a market for his output was due to the want of fair consideration from producers. We argued that such was not the case, that picture manufacturers were in reality on the look-out for novel, actable stories and that authors with the right kind of material would get a cordial reception. It happens that this week, through the kindness of Beta Breuil, for the past two years head of the scenario staff of the Vitagraph company, we are in a position to show the amount of effort producers sometimes will expend in reconstructing a faulty scenario that has possibilities. There is no reason for believing that this is an exceptional instance of more considerate treatment than a writer of fiction could hope to receive at the hands of publishers.

\* \* \*

Mrs. Breuil writes: "I am sending you a reconstruction to which, because of its difficulty, I gave my personal attention, with the hope that you will find room for it in your columns, where if published it will, owing to your wide circulation, relieve us of an immense amount of work, most of which should be unnecessary." Of course, Mrs. Breuil's hope is that those who are flooding the offices with defective scripts may study this particular one, note the changes that have been made, and thereby come to a realization of their own shortcomings.

\* \* \*

Here is the synopsis of *The Lure of the Lantern* in its original form as purchased: "Jack Wilson, a young jeweler, finding business very dull, listens to the exciting tales told by a crook from whom he has bought stolen jewelry. He answers the lure and joins the 'gang.' Starts his career by attempting to rob Mrs. Harrison, a wealthy widow of whom he has heard, but whom he has never seen. He is therefore much surprised on entering the house to find a very young and very pretty young lady, rocking her two-year-old baby, Marjorie, who is ill. Wilson is so struck by the beauty of the picture—to say nothing of the beauty of

## PLAYERS AND ARMY OFFICERS.

In Front Seat Are Captain Walker and Mary Ryan. Mayor Reade and Romaine Fielding, of the Lubin Company, Appear in the Rear.

the lady—that he is overcome with remorse and retreats the way he entered. Just as he reaches the sidewalk, Mrs. Harrison throws open an upper window. Baby Marjorie is worse and the widow has no one to send for a doctor. Seeing Wilson, she calls to him and he goes for the physician, who lives across the street. He returns to the house with the doctor and makes himself useful. After the former leaves, he tells the widow the whole story and makes a vow to keep straight hereafter. Goes away, leaving his lantern and gun with the widow. In the morning she receives a letter asking for a picture of the baby and assuring her of his earnestness in his new endeavor, acquainting her of the fact that he is leaving for Alaska. Five years later he is discovered with a locket containing pictures of mother and baby. Writes a letter telling her that he has struck gold, mentioning that he has named his mine *The Dark Lantern*, and is about to return to her. He returns to claim his unpromised reward."

Mrs. Breuil then shows the defects in the scenario

in this fashion: "In the first place, the story is not reasonable as it stands. Some logical reason must be given why a wealthy widow should be alone in a large house with a small child and without a telephone. That the child should be ill in these circumstances makes this more improbable. The widow must suddenly discover herself alone—the storm is a good medium, and the storm cuts off telephone communication with the outer world. The man must be of undoubted gentility, a gentleman in reduced circumstances—to carry on the way he acts—also it makes him more acceptable to the public if the sympathy is with him as being more sinned against than sinning! This man, were he the young jeweler of the original, would scarce be a very admirable hero, because of the weak, criminal character he is originally given. Then again, no woman of refinement would fall suddenly in love with a man whom she found thieving in her house, notwithstanding what he might do for her. The idea of crooks entrusting such a mission to a man who is unknown to all but one of them is rather far-fetched; at any rate they would be near the house somewhere, in case he should 'back down' or try to get away with the spoils without dividing. Thus these characters are undesirable. It is necessary that the house be isolated—and that the doctor or any neighbor is a long way off—to strengthen the dramatic suspense. In the original, a great deal of the plot is told in two letters, which is avoided by simple business. Only a short note or part of a note is necessary to tell of his intention to return. The 'striking gold' idea is rather trite. It is better to have him a successful engineer, etc., as it gains more sympathy for the character if he wins through his own hard work."

\* \* \*

Now for the synopsis of the reconstructed story as it is to be released by the Vitagraph Company under the title, *Out of the Storm*: "Mrs. Harrison, a wealthy young widow, is left alone with her child in a large country house, when the servants, caught secretly carousing, resent her reprimands and decide to desert in a body. A storm arises and she discovers that she is alone when no one answers her ring for assistance in closing the windows. She is almost frantic now and rushes upstairs to the nursery, where she, with difficulty, succeeds in closing the windows, but not



PLAYERS AND ARMY OFFICERS.



Fate Before the King.

SCENES FROM THREE-PART PICTURE SHOWING SARAH BERNHARDT IN "ADRIENNE LECOUVREUR."



The Death Scene.



SCENES FROM "THE COWBOY MILLIONAIRE."

Selig Special in Two Reels to Be Released Feb. 3.

the General Film Company, also was called to the stand.

#### KINEMACOLOR BRANCH OFFICES

The Kinemacolor Company of America has opened a branch office in Cincinnati, O., 132 East 4th Avenue. J. L. Kempner is temporarily in charge, and will remain in Cincinnati until the new office is in thorough working order. All the territory adjacent to Cincinnati will be served by the branch and this

territory will include the state of Pennsylvania, with the exception of Pittsburgh, where the Grand Opera House, which has the exclusive Kinemacolor service for that city, will continue to receive its service from the New York office.

It is announced that within the next three months, branch offices will be installed in many of the larger cities of the United States, these offices being so located geographically as most conveniently to serve the rapidly growing number of theaters which have contracted for the exclusive service of natural color motion photographs furnished by this company.

#### SELIG WESTERN FEATURE

"The Cowboy Millionaire" Has Been Produced on an Elaborate Scale

In The Cowboy Millionaire, a two-reel feature production to be released on Feb. 3, the Selig Company claims to have a Western picture of exceptional novelty and merit. During the telling of a story filled with exciting incidents, three interesting phases of an engaging personality are shown. The roughrider is revealed as he appears at home; then we find him on a hilarious holiday in a cattle-town, and finally we see the subduing influence that the rush and roar of a great city have on a nature accustomed to broad stretches of open country. Bud Noble foreman of the Diamond S ranch is the hero of the tale.

The entire production is on an elaborate scale and every effort has been made to gain realism in the settings and acting.

#### FEATURING MARTHA RUSSELL

Warners Features Company has certainly made another ten strike in closing a contract with the Satex Film Company, of Austin, Tex., under which it will release a three-reel feature every three weeks. The Satex Film Company has secured at a large salary the services of Martha Russell, formerly leading lady with the Essanay Film Company, and one of its most talented and popular leading women.

The first release will be about Feb. 25. The Satex studio and developing plant will be located at Austin, and Texas background will be used in most all of the pictures. The acting company will number fifteen, and several of Broadway's well-known favorites are included in the cast. Miss Russell will be featured in all films and this alone, should create a big demand for the product.

**KINETOPHONE IN BALKANS**  
Battle Scene to Be Accompanied by Roar of Big Guns

It is reported that Edison's kinetophone will reveal thrilling incidents in the Balkan war with pictures accompanied by the noises of battle. Simultaneous with pictures of the advance of the Bulgarian troops on Adrianople will be heard the rattle of musketry and the discharge of fortification pieces and field guns. Each puff of smoke will be accompanied to a fraction of a second by the roar of artillery, mechanically recorded, except where the guns are discharged at such distances that it requires seconds for the sound to travel. It is said that the battles of Kirk-Kiliaseh and Lule Burgas were photographed by Edison camera men.

The fact that the new invention was being tried on the scene of hostilities was not generally known until last week, when the information was disclosed by W. E. Waddell, who for the past four years has been associated with Mr. Edison in his work on the kinetophone.



Photo by Rembrandt, Chicago, Ill.  
MARTHA RUSSELL.

Popular Player, Now Leading Woman in Satex Films.

before a draught across the crib has caused serious trouble for the baby. Lightning knocks down the telephone pole—thus cutting off connection with the outer world. In the midst of the storm, a wanderer, desperate, down-hearted, hungry, sees the house in the distance. Makes up his mind after a struggle that he will break in. Goes toward house. Mrs. Harrison tries to phone for the doctor, as the child is growing worse. She realizes that the wires are down. Frantically she wrings her hands. The man gets into the house. Mrs. Harrison hears him, but her anxiety overmasters her fear and she rushes out into the corridor, to fill the hot water bottle in the kitchen. She comes face to face with the man and in her desperation appeals to him. He responds and does her bidding. She learns that he can drive a motor car, having once owned one, and sends him with her's six miles to the doctor. When he returns with the doctor, the doctor insists that he stay to help. After a struggle they pull the baby through. The wanderer, deeply moved by pity for the child and admiration for the mother, passes his word that he will start a new life on the morrow, to regain his old status. With a word of encouragement—and a picture of the baby in her arms as it happens—the man goes out. Five years later he is successful in the West and returns, to receive the unpromised reward, after calling and winning the mother through the child."

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It will be noted that each exception Mrs. Breuil has taken to the original scenario is well founded, and that the action in the story as reconstructed has reasonable cause. Given certain conditions most of us may be expected to follow moderately well defined lines of behavior, and if an author's creation is to depart radically from these lines, some explanation on the grounds of character, or mental peculiarity must be provided to prevent situations appearing artificial and unreal. An inexperienced writer cannot be expected to analyse his work with the practised eye of a scenario editor, but he can, by a little effort, take each incident of his story and ask if it is reasonable in the light of his own knowledge of human affairs.

THE FILM MAN.

#### "MONTE CRISTO" DECISION

The Supreme Court of New York recently handed down a decision restraining the Selig Company from selling, renting or exhibiting its production of Monte Cristo, on the ground that it is an infringement of the copyright version of the play owned by James O'Neill, the film production of which is controlled by the Famous Players Film Company. The case was argued several weeks prior to the rendering of the decision.

#### GOVERNMENT HEARINGS BEGIN

The hearings in the Government's action against the Motion Picture Patents Company and the General Film Company were started on Jan. 15, in the Hotel McAlpine, New York, by Edward P. Grosvenor, special assistant to the Attorney-General, and Joseph R. Darling, special agent of the Department of Justice. Special Examiner Edward Hacker presided. The taking of testimony was continued on the two following days, after which the hearings were adjourned until Jan. 21. When the New York sessions have covered a full week, hearings of equal duration are scheduled for Philadelphia, Chicago, St. Louis, St. Paul and possibly other cities.

Harry N. Marvin, president of the Patents Company and vice-president of the Biograph Company, has been the chief witness thus far. William Pelzer, secretary of the Patents Company and treasurer of



Photo by Frank C. Bangs, N. Y.

EDWARD BOULDEN,  
Player with the Edison Company.

## WARNING FROM ACTOR

## Player Says Demand for Motion Picture Actors in Los Angeles Does Not Exist

Reports of the need for players in the West that have been circulated by a producing company and printed in various publications, are said to be entirely misleading by an actor who judges from his own experience. For obvious reasons he wishes to have his name withheld, but there is no doubt about the genuineness of the communication.

He writes to THE MIRROR from Los Angeles: "These articles must have been read with interest by actors in the East, and no doubt many will be influenced to come to Los Angeles, thinking there is plenty of work here. I think it only fair to correct the impression these reports may have created, as they will no doubt bring hardship to professionals who do come to California expecting to get a position as soon as they arrive.

"Nearly every picture company here has its own stock company, and there are a number of desirable actors unattached who depend on jobbing. Very few of the companies pay more than \$5 a day, and the concern in question is hiring people for \$1 a day. The writer arrived here from New York on Nov. 28 on a three months' guarantee, but was discharged on a week's notice, along with sixty-eight others."

## ENLARGING SELIG PLANT

The week of Jan. 18 saw the beginning of another extensive improvement in the plant of the Selig Company's Western branch in Los Angeles. Property recently acquired immediately north of the studio will be utilized in extending the grounds to Duane Street, thus giving the plant a fine frontage on three sides of the block. The great concrete mission wall which is such a distinguishing feature of the Edendale valley, where the studio is located, will be extended to and along Duane Street, and will be parked inside and out, as is the older wall, with grass and flowers. It will encompass a number of new ornate concrete buildings, which are needed to house the increasing equipment and additional acting force of the Selig Pacific Coast establishment.

## DISTORTED FIRE STORIES

The New York *Times* admitted, in a story on the recent Thanhouser blaze, that there was nothing the matter with the "details" printed in various New York newspapers, "except that they weren't true!" Some of these "details" follow:

The Thanhouser Kid slid down a water pipe to safety. (Editor's Note: The Kid actually was in Cleveland, O.)

Marguerite Snow seized an axe in the projection room, chopped a hole through the roof and rescued the three machine operators. (Editor's Note: Marguerite Snow actually was eating her lunch in a nearby restaurant.)

Mrs. Hattie McCroskey yelled, "I'll save the films if I lose my life"; stayed behind to save them, was penned in by flames, fainted, and was carried from the building afire. (Editor's Note: Mrs. McCroskey was too busy saving negatives to yell anything, and when the fire became dangerous she calmly went down the stairs with fifty others.)

Grace Eline, The Kid's sister, was saved by Frank Capparelli, an aged employee, at the risk of his life. (Editor's Note: Capparelli, who is Bert Adler's office boy, has still to meet Miss Eline, who isn't employed at Thanhouser studio and hadn't been in it for a week.)

Girls leaped from the blazing windows. (Editor's Note: They left the building five minutes before the windows began to blaze and down the regular stairway, even stopping to carry out negative film with them.)

All three companies of actors working at the studio were thrown out of employment. (Editor's Note: With the Middle-Western company producing at Chicago and the Los Angeles company at the Fairview Place studio, there was but a single producing company at New Rochelle for a long time before the fire. This lone company had its hands full making the fire story based on the actual blaze and stayed on the still-warm embers.)



THANHouser KID AND KIDLET.

## FIRST-CLASS PROGRAMMES

The announcement of coming events at Keith's Bijou Theater in Boston, of which Josephine Clement is manager, indicates coming programmes that will add to the unique reputation gained by this house. In addition to the best motion pictures obtainable, the programme will include musical numbers and one-act plays given by a company of able actors.

## WITH THE FILM MEN

Charles C. Pyle, general manager of the Satex Film Company, has returned to Texas. The first release, with Martha Russell in the lead, is expected very shortly through Warner's Features.

The latest film concern to open offices is the Barricco Film Company, Jean Barrymore, president, and M. S. Cohen, secretary and treasurer.

Frank Carroll, of Cheyenne Features, is in Montreal making arrangements for his first release, which will appear shortly.

Marie Haye, of the Majestic Company, is taking lessons in running her new automobile.

Answer to correspondent. No, Julius, King Bagott did not write Dr. Jekyll and Mr. Hyde.

C. Lang Cobb is representing Reliance and Majestic at the Columbus Exhibitors' Convention.

The Ryno Film Company will make their first release, *Perils of the Sea*, very shortly. The firm is composed of Ryttenberg and Noble, and the studios are at City Island, N. Y.

F. J. B.



BANQUET TENDERED TO SIEGMUND LUBIN BY PROGRESS CLUB, OF PHILADELPHIA.

Photo by Wm. H. Ren, Philadelphia.

## REVIEWS OF LICENSED FILMS



**The Little Minister** (Vitagraph, Jan. 18).—The Little Minister, in three reels, from the novel of J. M. Barrie, is a veritable echo of Scotch life, manners, and modes as we see it through the famous novel. Its success as a photoplay is fully justified in the many unique and picturesque scenes that are derived—the picturequeness and quiet atmosphere that shrouds it, in the bewitching and highly appropriate acting of Clara Kimball Young in the role of Lady Babbie (the governess), and the masterful work of James Young as the Little Minister.

Speak of the piece as intense or strongly dramatic in any way would be wrong. Its manifold virtues lie in other directions. The story is told simply, without too much attempt to introduce details of plot. No effort, apparently, has been made to follow in any way the stage production. The spectator will not have to be familiar with the book to appreciate and enjoy the picture—the story is there. Lord Ringers, the young old, who has been deserted by her parents. This is given to us in a sort of a prologue. Fifteen years later, just after Gavin Dishart, the Little Minister, takes charge of the "Auld Licht Kirk" at Thurso, there weavers, representing a reduction in their pay, strike. Babbie has never lost her hankering for the spray life, and she often parades around in the dress of the camp. As the spray girl, the Little Minister meets her, and it is as the spray that she first crosses his will and encourages the strikers in their purpose. The minister proves to be a power for good in Thurso, and he is beloved by the people. Through his preaching, Rob Dow, the village drunkard, takes the pledge and joins the church. He discovers the minister's attachment for the spray girl, and, believing that she has bewitched him, plans to kill her. Nature intervenes. Many and varied are the experiences and adventures these two young people pass through. When this young Scotch minister falls in love with this spray girl, the bar of the Kirk and the condemnation of the austere townsfolk intervene as a barrier to their marriage. This barrier is really the motive for the play. The circumstances have been made such that the culminating events are not unexpected. The girl makes known her identity—prejudices and intolerance are removed and love conquers. Perhaps the author has not taken complete advantage of the dramatic material at his command, but still there is in the scene where the minister discovers who the spray girl is and also at other times in a minor way. If this scene could have been planted differently and worked up to with more vigor, its strength would have been considerably improved. Included in the cast are Flora Finch, Herbert L. Barry, Richard Leslie, W. V. Raines, Charles Elbridge, Evelyn Dominic, Toff Johnson, L. Rogers Linton, and William Shee.

**Two of a Kind** (Vitagraph, Jan. 9).—It is only a bit of foolishness, but it succeeds in furnishing us with material for laughter. The twin girls played by Edna and Alice Nash, both equally charming and adorable, James Morrison enacts the role of Wallace, one of the suitors, and while he is fairly amusing, he does not attract our attention as forcibly as does the young man playing with him, though his name does not appear in the cast of characters. The situation in the home of the girl, where the boys become confused in the identity of their sweethearts, is well managed. Edna receives her visitor in the front parlor and Alice in the back. Edna leaves her caller for a moment, and during conversation he peeks through the folding doors to observe the other boy entertaining her, as he supposes. Alice later leaves her young man for a moment, and during her absence he passes through the same experience. This continues for some time, until the matter is finally cleared up when the four people come together and cross hands, the sign of a wedding.

**A Timely Rescue** (Lubin, Jan. 18).—Arthur Johnson and Lottie Briscoe assume the leading roles in this comedy picture with the usual pleasing results. Not so much in the play itself do we find room for commendation, for the theme is a bit trite and worn with use. Its success is due to Mr. Johnson and Miss Briscoe and the capable assistance given them by the Lubin stock company players. Miss Briscoe acts and dresses when she dresses—the part of the unsophisticated country maid who comes to make her way in the city. Contrary to the usual custom of many of our women stars, she makes no apparent effort to protrude herself. Mr. Johnson still has that inscrutable something about him that catches and holds our attention. The country boy goes to the city to make his way. Some time later, after the boy has met with success, his sweetheart and her mother go to the city also, having lost their home through ill fortune. The young man meets the girl at a low dancing hall, where he and his friends have gone for a lark. Necessity is given as the girl's reason for being there. The boy throws protecting arms around her and offers her a chance for something better.

**The Winning Hand** (Vitagraph, Jan. 14).—More than likely there is only one motive which prompted the Vitagraph Company to produce and release such a picture as this—the British or European market. Absurdity is reached in many of the situations. Only lovers of melodrama could find pleasure in the picture. True, it is the sort of stuff that is likely to appeal to a large portion of the British trade—the hairbrained, eleventh hour, overly colored picture. The only element which might be offered as a reason for the sheriff getting into so many difficulties is that he may have been a novice at the particular profession. There is nothing slow in the way he goes blundering into the villain's hands only to escape by some miraculous means. As for the acting of the leading man, Robert Burns, we cannot enthuse over it. It is almost as bad as his ability as a man hunter. Mary Charleson plays the girl passably well, while Robert Thorby as Mangel, the Mexican outlaw, plays his role exceptionally well. The outlaw appears at the house of the sheriff's sweetheart shortly after the sheriff's departure. He advanced upon the girl, but is repulsed, and in the struggle a revolver is discharged. The sound brings the sheriff back. The rest of the film is occupied in relating the difficulties the sheriff experienced in capturing the outlaw. There are many questions which the spectator might ask, such as: Why didn't the outlaw kill the sheriff when he had him in his power, and how was it that the sheriff found such easy access to the house? But what is the use. The girl's home is obviously a studio scene. However, most of the settings are good, and the photography is up to the Vitagraph's high standard.

**Off the Road** (Vitagraph, Jan. 15).—Upon the masterful performance of L. Rogers Linton as James Farrar, the guilty man, will depend the success of this photoplay. Mr. Linton's act as an emotional actor has been established long since in such releases as *The Model for St. John*, etc., but he has taken advantage of the opportunity here to strengthen our conviction regarding his powers. Perhaps the energy with which he plays here is more than the role justifies, still his expression "gets over" and impresses us. The story of itself amounts to little. A father, who has committed murder, makes his home with his daughter in the heart of the forest, to forget, if possible, the stain upon his soul. He never lives with his daughter, reaches manhood, and experiences the promptings of love. Coincidence brings the son of the murdered man to the woods to hunt. He meets the girl and falls in love with her. The father learns his identity and in the love of the young people, he sees the hand of justice slowly but surely crowding down upon him. When the girl accepts the boy as her alliance, the father accepts what seems to him the inevitable and commits suicide, leaving behind a written confession. The young man reads the confession, admiring the killing of his father, and to protect the girl from the sorrow of such information, burns it. Logan Paul enacts Robert Evers. Estelle Farrar is played by Rosemary Theby and Mr. Lincoln plays Evers, Junior. The picture is staged and photographed with the usual thoroughness that characterizes the Vitagraph releases.

**A Revolutionary Romance** (Selig, Jan. 16).—Alden, a young American officer in love with Molly, the daughter of a well-to-do New England farmer, receives instructions while on his home to don the uniform of a British soldier and march his way to their camp in an attempt to secure information concerning their forces. Before leaving, he tells his sweetheart to leave the candle burning in the window on his return if the coast is clear. The way in which he walks into the foreigners' camp and secures the papers is a farce. The author, evidently with the view of hurrying back to his story has neglected to strengthen this scene or make it plausible. The young man returns to the house and walks into the open arms of a group of British soldiers. The soldiers cause the candle in the window, and refuse to allow the girl to remove it. What induced them to do this is hardly clear. The girl has a ride to the American camp where she informs the officers that her sweetheart is going to be shot at sunrise as a spy. They arrive in time to save him. Thomas Santschi is rather out of place. It would appear, in the garb he is compelled to assume as the hero. His opportunity for acting is slight. Besse Eyrton plays the girl in a pleasing manner. The outside view through the window and door of the interior scene smacked too strongly of the native brush, it spoilt the artistic effect of the picture.

**Mixed Colors** (Pathé, Jan. 16).—The pretty nurse maid asks the colored woman to tend the white baby along with the colored one while she walks with a policeman. Some boys, after luring the colored woman away, paint the babies opposite faces. When the infants are taken home there is excitement among the parents, until the right babies are finally produced and washed. As a burlesque farce, it is mildly amusing.

**The Faithful Yuma Servant** (Pathé, Jan. 15).—"There is human, but to forgive is divine," declares the subtitle as an exhortation for the father's accepting the daughter back into his good graces. Judging the father by his previous action toward his daughter, it would most certainly have taken something divine to move him to forgiveness, though just what sort of divine influence was exercised on him, the spectator has no way of knowing. The title of the piece is *The Faithful Yuma Servant*, yet what are we to think when the author takes this character up and then suddenly drops him without explanation? The servant plays a conspicuous part, only in that he rescues the girl from the convent. Here she has been failed by her father to her to his own people, where she remains until discovered and carried back to her father by a stranger. Who this stranger is we do not know. His interest in the affairs of the girl would lead us to believe that he was either a former lover of the girl or a close friend of the family. Yet, apparently, he is neither. What becomes of the man whom the father attempts to force upon the girl as her husband. He obviously exercises a great influence upon the father, and has something to do with the girl's imprisonment, yet he is an unceremoniously dumped as the servant. When the stranger comes beside the girl to purchase a basket from her and inquires the reason for her skin being white, she is anxious to be an Indian maid, he is told to listen to her story. We wonder if she told her story as readily to every passing stranger. There is absolutely no motive or balance to the piece. It is not a drama, or even a well-related incident. The father does not give us any reason for his wishing the match and his actions should be atoned for.

**Red Sweeney's Mistake** (Kalem, Jan. 15).—"Farcies, give us good farces," is the cry of the exhibitor and the photoplay editor, as it is said. If this is so, the exhibitor wants to be appraised of this picture. It is a good farce in every sense of the word. The idea is there and it has been developed with care and skill. Marin Sais, as Sweeney's accomplice, has a role which seems especially adapted to her powers as a comedienne. Her interpretation of the "low brow" is rich in its subdued humor. Sweeney makes a humorous mistake, and a easily one, when he steals the gem from the tie of the gentleman. Goodwin has been induced by his employer, two young men, to wear the chain tie as a joke. When the crook makes off with it, he is induced to laugh in any event, to inform the police. Respecting his power, as a financial figure, they undertake the search for the crook with vigor. How they trace the gem and the two crooks is an exceptionally clever bit in the story's action. When Red and the girl stand before the judge and the accusing men at the police station and show that they have been wasting their time and talents on a "phony diamond," consternation spreads over their faces. Red thumps his head and almost faints.

**The Little One** (Edison, Jan. 15).—Written by George L. Imbach and directed by O. Jay Williams, this farce-comedy of one-reel length proves to be exceptionally humorous. Not so much in the situations must we look for the fun, for both the situations and the plot, for that matter, are somewhat conventional and old. The picture scores in its conception, is acting and numerous deft little turns and twists of detail that have been given by a careful director.

# LUBIN FILMS

## FIVE RELEASES A WEEK

### "THE OLD OAKEN BUCKET"

Thursday, Jan. 23

A beautiful story based on the famous song of the same name.

### SPLIT REEL COMEDY

### "PIZEN PETE," 720 ft.

Friday, Jan. 24

A real Western comedy—a laugh from start to finish.

### "MAKING A BASEBALL BUG," 316 ft.

Friday, Jan. 24

A baseball comedy—a home run.

### "THE INSURANCE AGENT"

Saturday, Jan. 25

The insurance agent takes a dip into society.

### "THE GIRL OF SUNSET PASS"

Monday, Jan. 27

"The old love is the true love"—a great Western story.

### "ON THE THRESHOLD"

Tuesday, Jan. 28

A strong story of high dramatic power.

### SPECIAL TWO REEL FEATURE

Monday, January 27

## "THE GUIDING LIGHT"

"Love dares all," and "Where there's a will there's a way." A beautiful story of simple sea folk taken on the coast of Maine.

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### CURRENT PRODUCTIONS BY EDISON DIRECTORS

## J. SEARLE DAWLEY

Yosemite National Park  
The Red Man's Burden  
El Dorado Lode

NEXT—A Day That Is Dead—Jan. 28

## ASHLEY MILLER

A Clue to Her Parentage  
He Swore Off Smoking  
How They Got the Vote

NEXT—False to their Trust—Jan. 24

## C. JAY WILLIAMS

An Old Fashioned Elopement  
How a Horseshoe Upset a Happy Family  
Interrupted Wedding Bells

NEXT—A Serenade by Proxy—Jan. 29

## HAROLD M. SHAW

The Crime of Carriesness  
For Her  
The New Day's Dawn

NEXT—The Phantom Ship—Feb. 4

## CHARLES J. BRABIN

Annie Crawls Upstairs  
An Unsullied Shield  
The Maid of Honor

NEXT—The Ambassador's Daughter—Jan. 21

## EDWIN AUGUST

POWERS STAR

Address Universal Films Co., Mecca Bldg., or DRAMATIC MIRROR.

RELEASES: The Wheel of Fate; The Tramp Reporter; On Burning Sands, Etc.

## IRVING CUMMINGS

LEADING MAN  
RELIANCE CO., 540 West 21st StreetRecent Releases—FIRES OF CONSCIENCE; DUTY AND THE MAN;  
DON CAESAR DE BAZAN; MEN WHO DARE (Direction Oscar Apfel)

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# SPECIAL FEATURES

January 21  
1913

## A TALE OF OLD TAHITI

MELIES  
2 Reels

Teris, the daughter of one of the most influential chiefs of Tahiti, falls desperately in love with a young French Midshipman. She pleads with her father to secure him for a husband. The French officers laugh at the idea. The chief orders his son taken prisoner. He loves Teris, but loyalty to his country demands his return. He is held captive despite his efforts until an expedition from his vessel comes ashore and tears him away in the very height of his love, with only her last gift—a flower by which to remember the sweetest experience of his existence.

January 27  
1913

## THE GUIDING LIGHT

LUBIN  
2 Reels

Peter Fife, keeper of the light at Casino Bay, lives alone with his 17-year-old daughter, born blind. Harry, the girl's lover, saves all of his meagre salary and gives it to Fife for an operation to restore Marie's sight. Dick Drayton is caught in the act of stealing the money and soundly thrashed. Bent on revenge, he extinguishes the light. Marie, through her quick wit and fortitude, restores the light, thereby saving Harry and his companions who are in danger of being dashed on the rocks in the darkness. The brave girl's reward comes in the form of a successful operation and her engagement to Harry.

January 24  
1913

## THE VENGEANCE OF DURAND or The Two Portraits

VITAGRAPH  
2 Reels

Specially written for The Vitagraph Company by Rex Beach

The Vengeance which he nurtured for another enters his own soul. The weapon which he sharpened with jealousy and hatred and placed in the hand of his daughter, is turned against himself. He is cut down in the fury of his wrath.

January 28  
1913

## THE WAYS OF DESTINY COLORED PHOTOGRAPHY

PATHE  
2 Reels

Horace Blackwell, mortally injured by lightning, tells Dorothy, his adopted daughter, how she was found on his doorstep as an infant, giving her the locket which was found on her neck. With his death she is dispossessed of her home and faces great hardships. Finally, she is employed in a Department Store, and later, being brought before the proprietor on a charge of theft, she tells him her story. The picture in locket solves mystery of her birth and she finds a home with her father.

January 17  
1913

## THE MEXICAN SPY

LUBIN  
2 Reels

Tom Loring loves Mary Lee, daughter of the Regiment's paymaster. To pay his gambling debts to a Mexican Spy Tom steals \$5000.00 from the paymaster's safe. The Mexican threatens exposure unless Tom secures plans of certain forts in the Southwest. Mary pawns her jewels to replace stolen money. Tom disappears, leaving note that he will redeem himself and return. Enlisting under an assumed name, he is wounded in an encounter on the Mexican Border, but receives promotion to Lieutenant. Mary, now a Red Cross nurse, restores him to health and he claims her for his wife.

January 18  
1913

## THE LITTLE MINISTER

VITAGRAPH  
2 Reels

A young Scotch Minister falls in love with a Gypsy girl. The ban of the "Kirk" and the condemnation of the austere town folk intervene as a barrier to their marriage. Unexpected circumstances of a startling nature happen, and their prejudices and intolerance are removed. Love conquers, and the "Little Minister" and "Babbie" are married.

# GENERAL FILM CO.

William Wadsworth plays the German, Edward O'Connor the Irishman and Richard Ridgely the Italian. Taking them from their regular vocation as waiters, the author pays them to represent themselves as titled people to introduce them to his daughter, who determines to marry someone with a title. In spite of the objections of the father and mother, and the pleadings of her sweetheart. The father, played by Frank A. Lyon, takes this as a means of curing her. Gertrude McCoy, as the girl, pleases. August Phillips takes the part of Billy, the sweetheart. A turn at the end where father is made to feel the brunt of his own joke, gives us a good laugh. The closing scene might have been condensed to advantage. G.

**Bud's Heiress** (Selig, Jan. 14).—There seems to be no definite point at which the author was aiming when writing this farce; the plot is hackneyed and the business is more or less entirely familiar. The scene of the bucking wild horse proves rather entertaining, though the camera is too far away to get much of the detail. Two sisters, young girls come to the ranch to spend their vacation. At hand we have the conventional crowd of idle cowboys, with their pranks and petty jealousies. Dan Oupid, of course, takes advantage of the situation to play strange tricks with their hearts. The tenderfoot (a character that is vastly overdrawn as acted by Lester Cuneo) plays rather an important part in the working out of the story. His wild dash in an auto to the train, pursued by a wild gang of cowboys, is not particularly thrilling. DeForest, essaying Leo Davis, William Duncan appears as Bud. Myrtle Stedman and Florence Dye play the girls. G.

**Two Men and a Girl** (Eclipse, Jan. 18).—The action and motives of this drama are never quite clear to us, a fault of the author and also the director. Considerable time and film has been wasted in setting the story under way—in starting it and making the exposition, and even when it is finally launched the action drags and continues to drag. The picture could have been opened at the ball where these two boy friends meet the actress and fall victims to her charms. The excuse of a dark hallway is offered for the girl in the flat above entering the flat below, belonging to the young man who is for the actress an excuse that seems a bit slimy. And then because the jealous suitor locks the door from the outside the girl is forced to spend the night in his apartments alone with him. This forced stay would have appeared reasonable enough except for the entrance of the maid with a bunch of keys, one of which unlocks the door. Why couldn't this maid have assisted them before? Why couldn't the couple have departed the way they entered? There must have been other ways to leave besides the front door. When he enraged boy knocks his companion to the floor for the trick played him, we have one bit of acting that is natural. The frenzied hot emotions and motives further would be impossible. G.

**Peter's Pledge** (Lubin, Jan. 14).—One feels like becoming really enthusiastic in view of this farce-comedy. In spite of unevenness in the plot, it carries through a farcical vein, in a way, that is entirely out of the ordinary. One friend in the armchair is a genuine character with a big personality as a comedian. And the little lady playing opposite as a comedienne. The hero is a veteran of the wars, confined to his wheel chair. His life is a path of

rose leaves, with his friends of the campaign to help him while away the hours. Enter the little old maid, who has been left a fortune to be shared with this "evil" (?) cousin of hers, on the condition that she marry and reform him. The old man desires the money the most, and even consents to the marriage, not realizing the consequences. A cloud of sorrow sweeps down upon him when he finds himself cut off from his associates and the soothsaying liquor. The wife insists that he sign the pledge, and he refuses, and how she finally manages to persuade him to relent makes the fun. Besides being unique, the picture is well staged and photographed.

**A Hero's Reward** (Kalem, Jan. 17).—Iva has two suitors, one being Ben Bors, the chief of the Mudville fire department. Ben only has one leg but Iva is fascinated. His rival gets revenge by boring holes in Ben's sidewalk before starting a fire. When the alarm is sounded Ben's peg leg catches in one of the holes and the chief is a prisoner. The rival directs the fire fighters and is made chief, winning Iva's heart.

**The Kiss of Salvation** (Melles, Jan. 16).—Another photoplay undoubtedly suggested by Bret Harte's story, Salomy Jane's Kiss, or its later stage version, Salomy Jane, by Paul Armstrong. Handsome Jack is captured after holding up a carriage and is about to be strung up when the "boys" decide to have the minister's daughter kiss the highwayman before he dies. The kiss awakens a new love of life in the bandit, who seizes a revolver and escapes. He studies law and, upon becoming a lawyer, comes back to the girl of the kiss. Of course, she has loved him all the time and is waiting for him all alone when he arrives, evidently believing that an ex-bandido should make a successful lawyer, she accepts him. The story is long drawn out, considerable time being occupied by a number of comedy proposals by the "boys." The whole picture is rather crudely done. G.

**The Mexican Spy** (Lubin, Jan. 17).—A Mexican Spy secures admission to Fort Bliss on a forged letter. There he wins \$8000 from the major's son, Tom, at cards. Tom, forced to get money to pay the Mexican, steals funds from the paymaster's daughter. The spy sees the theft, and, on the alternative of giving up Tom as a thief, forces the boy to steal a plan showing the disposition of border troops in a village, rolled up in a curious way. He overhears a telephone while talking to Tom, and the operator, hearing the words, "nine hundred," makes a reference to the money, connects with that number, which happens to be the paymaster's telephone. So the sweetheart overhears the whole plot and prevents the spy getting the plan. The boy enlists to "become a man" and the girl becomes a Red Cross nurse. When he proves his courage by defending singlehanded the wagon in which his sweetheart had been traveling, the two are united and Tom is promoted to a Beaumanoir. The picture, drawn at times to the sacrifice of the interest, The action, too, at moments strikes an unconvincing note. The story is evidently based upon the opposition that the border between Mexico and the United States is in a state of warfare. G.

**An Adventure in the Autumn Woods** (Biograph, Jan. 16).—Another Biograph backwoods melodrama but not one of that

## MELIES FILMS

RELEASED JANUARY 31st

### The Stupendous Two-Reel Production

## A TALE OF OLD TAHITI

The magnificent production of an episode which happened in Tahiti sixty years ago; depicting the love of a South Sea maid for an European sailor. Wonderful tropical settings, entirely new to exhibitors in this country. Book it now.

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## AILEEN O' THE SEA

A beautiful seaside story of Catalina, embodying all the richness of color and setting of Catalina Island, where it was produced.

RELEASED FEB. 13th

## UNMASKED BY A KANAKA

A plantation romance of Tahiti, showing colonist life and customs of today on that beautiful island.

PRODUCED IN TAHITI.

company's best. It lacks the usual tenseness, but it is crisply built and holds the interest. An aged man promises his granddaughter the money coming from a business transaction. Returning through the forest after completing the deal, he is robbed by two men. He succeeds in getting the money back when they fall in a drunken stupor; but, discovering their loss, they follow. After the grandfather is unconscious in the long forgotten hut which he built, the girl gains an entrance, pretending friendship. The girl discovers their evil intentions and gets away by an attic window and brings aid. G.

**King Cotton** (Kalem, Jan. 17).—An interesting educational film showing the planting of cotton, the half-grown plants and finally the ripe cotton. Glimpses are given of picking time in the snowy fields with the dark workers, of a cotton gin, of spinning, spinning and warping, and finally of the finished product. G.

**It Might Have Been** (Lubin, Jan. 16).—A melodramatic and unconvincing story in a rather poor taste, and a new one dismally affected by a review, and drifts into poverty. Two years later he returns home a week. There he has a dream that he kills his uncle and that an old servant who befriends him is blamed. In his dream he is to be married on the same day the

servant is to be unjustly hanged. In the middle of the wedding ceremony his conscience is stirred and he hurries to the prison in time to save the innocent man. Then he awakes to find the whole thing a wild fantasy. His uncle receives him kindly, and the final scene shows him happy at home again. The scenes showing the nephew about to kill the old man with a pistol and the girl's immediate after-the-dream crime, are unpleasantly repellent kind of things that lay photoplays seem to offer. The scene on the prison scaffold is another example of bad taste. G.

**Leontine** (Edison, Jan. 17).—Bannister Marwin has given an old idea several new turns, but the success of the picture is due to Mary Fuller's playing. Leontine, a model, played by Miss Fuller, loves a young artist, who in turn is infatuated with a society girl whom Leontine is painting. The society girl, however, rejects him. But when the artist and Leontine are immediately after the dream crime, are unpleasantly repellent kind of things that lay photoplays seem to offer. The scene on the prison scaffold is another example of bad taste. G.

Kindly mention DRAMATIC MIRROR when you write advertisers.

**THANHouser FIRE**

New Rochelle Plant Destroyed, but Releases Will Continue Without Interruption

The plant of the Thanhouser Film Company, including the studio, indoor theater and dressing rooms, at Grove, Warren Street and Crescent Avenue, New Rochelle, was destroyed by fire at 1:30 o'clock Monday afternoon, Jan. 13. The flames started in the perforating room and spread to every part of the big, two-story building within five minutes. Fifty employees, mostly women, remained in the offices, on the second floor, with J. C. Hite, the owner, in an effort to save films and apparatus, and got out just in time. Mr. Hite, Bert Adler, the publicity agent, and John Desmond, a boy, were cut off from the stairways and had to jump from a second-story window. Mr. Hite was the last to leave the building.

The fire was a spectacular one, as the chemical contents of the building burned like powder, and there were several loud explosions. Fire Chief James Ross was on the scene two minutes after the alarm was sounded. The chief placed the damage at not more than \$75,000, but Mr. Hite's estimate of his loss slightly exceeded that sum. There was no insurance on the building, or any of its contents.

None of the actors or actresses employed by the film company were in the building at the time of the fire. Six or eight of them, including Marguerite Snow, the leading woman, and James Cruse, the leading man, were at dinner at their hotels when the alarm was sounded. Mr. Hite, who is president of the Mutual Distributing Company, which controls the Thanhouser plant and four others, said that he would at once begin the erection of a new plant at New Rochelle. He promised employment in one or another of his companies for all of the actors and actresses until the new plant is completed.

The Thanhouser Producing Company in the Middle West, under Mr. Heffron, was to be back at New Rochelle last week, but they have been wired to go right on to Los Angeles, to the Thanhouser Company's studio, where a company under Mr. Henderson has been working for a month past. This will make two companies at work there turning out the regular "three-a-week." As all the negatives were saved, they will not even miss one single release, as already advertised.

Lawrence Marston, the producer of the Star of Bethlehem and other Thanhouser features, is busy furnishing a studio at New Rochelle, and is even now at work on a picture right on the ruins of the fire, entitled A Thanhouser Heroine.

The Thanhouser Company is equipping a temporary studio and factory in New Rochelle, and will decide within the next few days in regard to a permanent new factory, studios and offices, which will undoubtedly be located in New Rochelle. For the present, they should be addressed at the Cooley Building, New Rochelle, where offices were equipped within a few hours after the fire.

**LARGER "GAUMONT GRAPHIC"**

With a view to serving exhibitors better, the Gaumont Company, beginning Tuesday, January 28, will publish weekly the *Gaumont Graphic* in an enlarged form. In its present state, it is a semi-monthly paper.

This publication will contain synopses and pages containing pictures and outlines of film stories, which pages can be detached and used for lobby display. The *Graphic* will also have a large page giving the contents of the *Gaumont Weekly*, which page also may be detached and hung outside theaters to attract business.

The publication will be issued free to any exhibitor. The editor will be glad to receive literary contributions, it being understood that they are gratis. John B. Clymer, Gaumont manager of sales and advertising, will edit the paper, and contributing editors will be Frank E. Holliday, managing editor of the *Gaumont Weekly*, and Carl Holliday, director of the Gaumont Educational Department.

**TO AID SUNDAY SCHOOLS**

In Des Moines, Iowa, it is reported that the religiously inclined police force intends to safeguard the moral education of the young without curtailing the possibilities for legitimate recreation. It seems that the police have noticed a tendency on the part of Des Moines children to visit motion-picture theaters on Sunday in preference to attending Sunday school. Consequently, they have devised a plan of delightful simplicity. Picture houses must not be opened until noon, so that children may devote the early hours of the day to their devotions. The attitude of Des Moines pastors toward this moral piece of legislation is not known, but it may be supposed that with one accord they will have Sunday-school sessions in the morning.

**SELIG PLAYERS ON STAGE**

Members of the Pacific Coast studios of the Selig Company recently furnished entertainment for the Los Angeles Athletic Club. This famous organization, which now occupies one of the finest club buildings in the United States, and numbers among its members the most influential men in California, requested Hobart Bosworth, who is a member of the club, to plan an amusing play as the piece de resistance of the evening's programme.

Mr. Bosworth chose Richard B. Sheridan's comedy of stage life, *The Critic*, and the production met with unqualified suc-

cess. Mr. Bosworth played the role of Puff, the author, and Harold Lockwood, and Henry played the critics. Others of the Selig people who participated were Thomas Santschi, Frank Clark, Al Ernest Garcia, William Hutchinson, Herbert Rawlinson, Fred Huntley, Frank Shaw, Wheeler Oakman, Clyde Garner, Robert Chandler, Harry Ennis, Eugene Besserer, Lillian Hayward, Little Clark and Irma Hagsdale. The players were entertained at dinner by the club.

**VICIOUS LEGISLATION**

Picture Men in Saskatoon Are Up in Arms About New Laws

SASKATOON, Sask. (Special).—In the province of Saskatchewan, Canada, it is proposed to increase the provincial license fee for picture houses from \$20 to \$300, to which sum has to be added the municipal license fee, which in this city is at present fixed at \$100. Thus, with the operator's license fee, which is \$10, the total duties will amount to \$410 before a cent is earned.

Motion-picture men are up in arms at what they term vicious legislation.

To make matters worse, a suggestion has gone to the City Council, via the building inspector, that picture theaters shall be limited to the ratio of one to every 6,000 population. If this latter legislation passes, the theaters here will be reduced to exactly one-half of the present number.

**ARTISTS LIKE FILM**

Helen Gardner is Highly Praised by Harrison Fisher and Others

Helen Gardner, in Cleopatra, delighted a large number of writers, artists and dilettante patrons of the arts, at a recent private exhibition of the film. Among the famous artists present were Harrison Fisher, Henry Hutt, Hal Beach, Hugo Fisher, Stephen Rardon, Joseph Conoly, Jean Hayes, George Sammis, Antony Duffy, Sam Hardy and Leo Donnelly. It may come as a surprise to a few persons, but it is a fact that all of these artists are enthusiastic patrons of the picture drama, and students as well, so that their approbation of a work on the screen is backed by a tempered judgment.

"It is a most wonderful production," said Harrison Fisher. "I have never seen a more dynamic personality or more profound artist than Miss Gardner. From beginning to end the picture is filled with both pictorial and dramatic beauty, and the story, by its matchless telling, grips with a degree of interest I have never observed before in a motion picture."

Others were equally enthusiastic in their expressions of approval.

**KINEMACOLOR AT ITS BEST**

Never has the kinemacolor process of natural color motion photography been so splendidly illustrated as in the pictures which the Kinemacolor Company is now exhibiting at the Carnegie Lyceum, 7th Avenue and 57th Street, New York, where twice daily, including Sunday, The Making of the Panama Canal and Actual Scenes of the Balkan War are on view.

Kinemacolor experts were in the canal zone many months taking pictures under the direction of Rear-Admiral Colby M. Chester, and, as much of the Canal is already filled with sea water, this record of the greatest engineering feat the world has even known can never be duplicated. In the Balkan field of war, kinemacolor has five expert camera men operating under the direction of Frederick Villiers, the celebrated war correspondent, so long on the staff of the London *Times*, and every week new color films of the scenes of warfare reach New York and are immediately placed on exhibition.

**FROM THERE AND THERE**

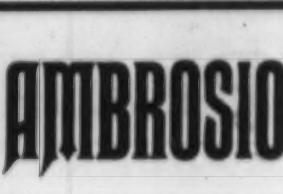
The new Princess Theater, a motion-picture theater, built on the site of the old Hartford Bank Building, in Hartford, Conn., soon will be ready for use. It is a handsome building, fully equipped in every respect. Another picture house soon will be opened on the East Side in Hartford.

The new Rathenau medal, for the best device or process in the electrical industry for safeguarding industrial life and health, will be awarded to Thomas A. Edison, on Jan. 23, by the American Museum of Safety. The inventions for which Mr. Edison will get the medal are the result of his application of the storage battery as a safety device in work in mines, tunnels, in factories where explosives are made, and where explosive gases are generated or in use.

In London, at Covent Garden, Professor Max Reinhardt is to make a most sensational production of *Sister Beatrice*, or, as he calls it, *The Miracle*, with a symphonic orchestra of 105 musicians. In our own country, Dr. Karl Muck, of the Boston Symphony, is very much interested in the success of this entertainment.

The Rex picture theater, owned and operated by the Canadian Film Exchange, and having a seating capacity of 800, has been opened in Regina, Sask. It is one of the best-equipped motion-picture houses in western Canada.

The Majestic, a new motion picture and vaudeville theater, has been opened in Greenville, S. C. The incorporators are Ben Cleveland, C. W. Lively and R. L. McDavid. S. A. Quinney is the manager.



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Rodman Law's Thrilling Leap from an Aeroplane—  
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Flights by Harry B. Brown, Leo Stevens and The  
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- And I'll **TELL** you **ABOUT** myself **RIGHT!**
- Tell you everything **AT THE RIGHT MOMENT!**

Meanwhile I, "The Royal," Postpone Releasing

## LETTERS and QUESTIONS

Answered by "The Film Man."

Constant Reader, Burlington, Vt.—Florence Turner continues with the Vitagraph Company and has appeared in a number of pictures released recently. As to the matter of antiquated automobiles and their use in motion pictures, we think you are overparticular. We have not observed many machines "that a poor man would be ashamed to use." You are mistaken in believing that it is difficult for scenario writers to get their work accepted if the material is worthy.

Constant Reader, Montreal, Can.—Anna Little played the Indian girl in *The Invaders*.

Dixie Hart, El Paso, Texas.—In the Lubin picture, *The Stroke Oar*, William Diamond is the college professor and Dorothy Mortimer the leading woman. Others in the cast are John Holmes, Ned Steel, R. C. Travers, Charles Compton and Cy Morgan. The lover in *Miss Robinson Crusoe* is Harry Benham. Burton King and Edgar Jones played in *A Struggle of Hearts*. After asking these questions, Mr. Hart writes a lengthy letter that reads in part:

The companies are always talking about improving the photoplay. They seem to try to reach such a high standard that the highest class of people will attend picture theaters. I wonder if they think photoplays like *An Idyll of Hawaii*, *The Thief's Wife*, and many others that I could name, are worthy of being shown. They have no educational value whatever, and are certainly not interesting. If the producers expect to draw a high class of people, let them give inducements such as the Vitagraph, Biograph, Thanhouser, Edison, Imp and the Irish Kalem are giving. They have players that are well worth seeing, and their plays are worthy of the praise of the severest critics. Those are the companies whose plays draw full and appreciative houses.

I would like to call attention to *The Model for Saint Johns* (Vitagraph), which I think is worthy of praise. The acting of James Young and Rodger Lytton was superb, and the play was surely a life portrayal.

I do not mean to slam the photoplay, by any means, as I'm an ardent picture fan. I go to all the shows that have good photoplays, and I read all magazines pertaining to the motion-picture industry. I am a great believer in the silent drama, and think it is improving rapidly, so do not put me down as a knocker.

Before I close I'd like to say a few good words for *THE MIRROR*. I think all *MIRROR* departments are worthy of the sincerest praise, which I gladly give.

## SELIG IN NEW YORK

W. N. Selig, head of the Selig Company, will be in New York during the latter part of this week.

## FROM HERE AND THERE

A \$25,000 motion-picture theater has been erected at Bryn Mawr, Pa., by S. A. Crowther and William L. Evans. It is a fireproof structure seating 500. In addition to pictures, it is the intention of the management to offer vaudeville acts occasionally.

Philadelphia is to have another motion-picture house on Richmond Street. William E. Butler has purchased the property adjoining his present theater, and will erect a building with a seating capacity of over 1,400.

C. H. Webster has been made manager of the Globe Theater, Brockton, Mass. At different times he has been manager of Cumming's Theater, Fitchburg, Mass., and the Scenic Theater, Narragansett Pier. Mr. Webster still owns an interest in the Star Theater, Clinton, Mass.

## LICENSED FILM RELEASES

Monday, Jan. 27.

(Bio.) A Misappropriated Turkey. Dr. (Edison) The Dancer. Dr. (Kalem) The Turning Point. Dr. (Lubin) The Guiding Light. Dr. (Lubin) The Girl of the Sunset Pass. Dr. (Pathé) Pathé's Weekly. No. 5. Top. (Selig) The Miner's Justice. Dr. (Vita.) Two Sets of Furs. Com. (Vita.) Coke Industry. Ind.

Tuesday, Jan. 28.

(Cines) A Lesson from the Past. Dr. (C. G. P. C.) Max Joins the Giants. Com.



Released as a Special, Feb. 3, 1913

A COMEDY DRAMA OF THE DIAMOND S RANCH  
A Motion Picture that Runs the Gamut of All Human Emotions

A New Two Reel Production of the Most Famous of All Western Features

Thrilling Scenes of Dare-Devil Cow-Boy Sports and Pastimes, Broncho Busting, Bucking Horses, Bulldogging Steers, etc., all woven into one of the most fascinating stories ever written

The Greatest Western Feature Selig Ever Produced. Your Audiences Will Go Wild Over It

Book It To-Day—Now—This Minute

February 6

## HOW IT HAPPENED

A strong drama of the West showing one of the curiosities of circumstantial evidence. Produced by the Selig Western Co., William Duncan and Myrtle Stedman in the title roles. About 1000 feet.

February 7

## THE ARTIST AND THE BRUTE

A startling story of a painter's experience with a ferocious leopard. Miss Kathlyn Williams is seen in a thrilling hand to hand battle with a maddened leopard. A FEATURE. About 1000 feet.

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(Edison) A Day That is Dead. Dr. (Eas.) The Voice of Giuseone. Com. (Lubin) On the Threshold. Dr. (Selig) A Canine Matchmaker. Com. (Vita.) When Mary Grew Up. Dr.

Wednesday, Jan. 29.

(Bellows) The Bularian Army in the Balkans. Military. (Bellows) Hubby Does the Cooking. Com. (Edison) A Serenade by Proxy. Com. (Eas.) The Milkman's Confession. Dr. (Kalem) The Pride of Angry Bear. Dr. (Pathé) Hubby's Polly. Com. (Selig) The Emory Studio. Dr. (Vita.) And His Wife Came Back. Com.

Thursday, Jan. 30.

(Bio.) The Masher. Com. (Bio.) What is the Use of Reining. Com. (Eas.) The Sheriff's Story. Com. Dr. (Lubin) She Must Have a Name. Com. (Lubin) She Must Elone. Com. (Melles) Alleen of the Sea. Dr. (Pathé) Saved by His Horse. Dr. (Selig) The Lesson. Dr. (Vita.) The Smoke from Lone Bill's Cabin. Dr.

Friday, Jan. 31.

(C. G. P. C.) The Chameleon. Edu. (C. G. P. C.) The Making of Hats. Ind. (Edison) A Perilous Carb. Dr. (Eas.) Hypnotism in Hicksville. Com. (Kalem) The Horse That Wouldn't Stay Hitched. Com. (Kalem) St. Augustine. Fis. Sc. (Lubin) The House in the Woods. Dr. (Melles) A Tale of Old Tahiti. Dr. (Selig) The Altar of the Aztecs. Dr.

(Vita.) How "Fatty" Made Good. Com.

Saturday, Feb. 1.

(Cines) The Doctor's Love Affair. Dr. (Cines) The Beautiful Falls of Marmora. Sc. (Edison) The Princess and the Man. Dr. (Eas.) The Making of Broncho Billy. Com. Dr. (Eas.) The Making of Broncho Billy. Dr. (Lubin) Private Smith. Dr. (Pathé) The Great Prayer of the Arabs. Eds. (Pathé) Along the Columbia River. Sc. (Vita.) It Made Him Mad. Com. Dr.

Kindly mention DRAMATIC MIRROR when you write advertisers.

# THE HOUSE OF SELIG

Selig's Invincible Five-a-Week

February 3  
THE GOVERNOR'S DAUGHTER

An absorbing melodrama showing how a Governor's pardon, at the eleventh hour, saved a human life. Laid in the always interesting Western desert. Kathlyn Williams, Eugenie Bessemer, Harold Lockwood and Henry Otto are all seen to advantage. About 1000 feet.

February 4  
SWEENEY AND THE MILLION

An excruciatingly funny comedy, depicting the experiences of an Irish hod carrier who falls into a million. Lillian Leighton and John Lancaster are comedians par excellence. They are seen at their best here. About 1000 feet.

February 5  
THE THREE WISE MEN

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# KING BAGGOT

A FACE AS WELL-KNOWN AS THAT OF THE MAN IN THE MOON

ADDRESS SCREEN CLUB

## REVIEWS OF UNIVERSAL FILMS



**A Gambler's Last Trick** (101 Bios. Jan. 20).—Very, very melodramatic indeed is this photoplay, which might have been called "Frisco Frank."

Frisco Frank holds up a saloon, robs his partner, and deserts his family. He leaps aboard a train when his wife appears. With shawl over head, such as all deserted ladies wear, she waves her hands tragically heavenward. Then the second thread of the story appears. A miner, who has two pretty daughters, discovers gold, and the villainous Frisco Frank hears of the lucky strike. He tries to get partial control of the mine, and incidentally to make love to one of the girls. At the same time he twists his rakish mustache and smiles sardonically at the camera. Of course we realize he is a regular villain but the girl, being a trusting heroine, doesn't and runs away with him. He locks her in a box and proceeds to empty a whiskey bottle. This is intended to show how scoundrelly villainous is Frisco Frank. Meanwhile the wife has followed the gambler and notified the girl's father. At the same time, the villain and the girl are conducting a little merry-go-round about the table in the box. He carries her along when the curtain falls, the curtains arrive. Wife shoots the villain and every one is happy. It is hard to understand why companies spend money to produce such impossible plots as that of a Gambler's Last Trick.

**Loves Lottery Ticket** (Imp. Jan. 20). A broad farce with amusing moments. The grouch of a boarding house refuses to buy a Cuban lottery ticket from a peddler and the boarding house keeper, Miss Prim, invests in the raffle. Later the grouch discovers that the ticket has won a \$10,000 prize and proposes and marries the old maid, Miss Prim, who meanwhile has given the ticket to the servant girl, Lena. Discovering this, the grouch adopts Lena, who has given the valuable ticket to her lover, a butcher boy. Undaunted on finding that the ticket has still another new owner, the grouch adopts the butcher boy also. When the boy goes to look in his room for the ticket, the cardbord is found to have been devoured by mice. So the grouch finds he has a whole family on his hands without having gained a cent. The action never dries, the farcical plot is consistent, the roles are played in a broad burlesque style and the farce really gets laughs.

**The Death Trail** (Champion, Jan. 20).—A Northwestern free trader defies the Hudson Bay Company. The company officers scheme to have the trader, Fairfax, sell to one of their Indians and the man is arrested. Fairfax is condemned to the wilds without food and ammunition. The Indian, given the same sentence, accompanies the trader. The two work their way through the forest, and Fairfax's sweetheart, realizing the fate of her lover, follows with food. The desperate wanderers meet a bear, and the traders apparently kill the animal. Madened by hunger, the Indian attacks his comrade when the girl appears. She shoots the redskin. The film drama closes with the three on a hill overlooking a distant settlement, the Indian having apparently recovered. As bears are a bit expensive, the film does not show his final moments. We merely see the hero wrestling with the animal, which provoked a smile rather than a thrill. The glimpse of the forest from the trader's store looked very much like painted drop. In fact, the whole photoplay did not achieve anything above the line of mediocrities.

**On Burning Sands** (Powers, Jan. 24).—Interest centers in this two-reel release, because in it Edwin August appears for the first time in a cowboy character. Nell has the usual two suitors, Smiling Joe, portrayed by Mr. August, and the villainous Bill Stover. Joe and Nell are married, and Bill starts out to get revenge. He follows Joe around house corners and between buildings, revolver in hand, after the manner originated by a licensed company to salve suspense. Bloodshed is prevented, however, when the two meet. But Bill, being a regular villain, plots more revenge. He writes a false note, signing Jim's name, saying that the husband is going away alone. So Nell, a broken-hearted, starts across the desert with Bill. Caught in a sand storm, Bill leaves the woman to shift for herself. Joe follows, saves his wife, and, after first refusing to aid the scoundrel Bill, goes back to help his enemy. The sand storm overcomes the two, but the wife comes with water. The final scene finds Jim and his wife united, and Bill, apparently, realizing his evil, starting out to live a new life. Somehow, the photoplay does not grin. There is but one reason, for the acting is commendable and the photography most admirable. The plot is too involved, and it is lost. It might have made a crisp one-reel melodrama with action every second. Strangely out, the machinery of the melodrama is plainly revealed. However, the sand storm is a notable novelty. As always, Mr. August plays well.

**The False Alarm** (Crystal, Jan. 26).—A half-reel farce with real laughter in it. A clerk is late to work because his alarm clock fails to ring. The boss threatens to discharge him if he is late again and the clerk arranges with a friend to awaken him. He ties the rope to his ankle and the friend is to jerk the other end, protecting from the bedroom window. Next morning the milkman trips over the rope and, in his anger, nearly pulls the drowsy clerk out of the window. He finally gets untied and runs to the office, to find that the janitor is sweeping out. He is hours ahead of time. There is just enough of the farce. It is briskly done and there is plenty of genuine fun in it.

**Pearl's Admirers** (Crystal, Jan. 26).—Pearl, played by Pearl White, has three admirers. She tries to get rid of two of them. An old man and Bill, by sending each a note to meet her at the same place at the same hour. The rivals meet and a fight ensues. Pearl and her favored suitor notify the police and the fighters are arrested. This plot, we believe, has been somewhat similarly done before.

**The Surveyor and the Pony Express** (Frontier, Jan. 22).—The photoplay shows the chase and capture of two highwaymen who rob an express rider of a package containing \$10,000. The capture hinges upon a surveyor seeing the hold-up through his transit—something in photoplay. The picture amounts to little outside of its camera work, of crystal clarity.

**The Bitter Dose** (Powers, Jan. 22).—While a physician is away on a call, his two children "play doctor." Two patients humor the children by taking their "medicine." Then they discover that the bottles are marked "poison" and start out to find another doctor. After many complications, they learn that the bottles merely contained water. The farce is reasonably diverting.

**The Mint** (Nestor, Jan. 22).—Another improbable melodramatic story. A mine suspends

operations and the workers, led by a hero of considerable avoidopulos, start out for revenge. A man, probably the owner, or foreman, is seized and chained, to starve in a lonely hut. The hero's child brings food to the man and gives him a file. He releases himself, goes to the hero's home and tells the gathering mob that the mine will resume operations. No reason is given for the mine's closing. It would be more consistent for the introduction of the mob if a good explanation was given for the workers' anger. An owner would not close a mine merely to starve his employees. The plot is overdone and improbable.

**The Gallon of Death** (Eclair, Jan. 21).

—Very improbable melodrama, making an unconvincing photoplay. A newly-married couple return from a honeymoon in India, bringing back a captive tiger. The wife's villainous former husband gets into the house by strategy, and puts some sort of acid in the sink bowl. The wife later bathes her face and is blinded. Wishing to have her husband remember her, only as she was, the wife starts out on horseback to end her life over the Hudson River palisades. The husband saves her in time, and the wife's eyesight returns two weeks later. The villain is captured with the aid of the tiger, apparently a very tame animal. The hero is to pay a tax upon one's belief.

**In Peaceful Hollow** (Nestor, Jan. 20).—A tired broker goes to the country for quiet and rest. He gets involved in the courtship of a farmhand and his sweetheart, receives an accordion serenade by mistake, and starts back to the city's soothing roar. The camera work is

**The Taxidermist** (Nestor, Jan. 20).—A young husband, taxidermist by profession, starts home on a street car with several stuffed specimens in a suitcase. A young woman, his wife, is friend, on her way to his home town down to the suit case is mixed. Hubby has a lively time with his wife when he opens the suitcase and discovers white stockings and—er—other things. A rather amusing half-reel comedy.

**The Seagull** (Gem, Jan. 21).—An attempted comedy which failed to "set over."

The hero is expelled from military school with two other chaps, as the result of a lark. The three wear dark glasses, claiming that their relatives upon the fort, the commanding officer, fails to attend the drill, the commanding officer makes a visit upon the delinquent soldier. When the redskins ambush the soldiers they openly expose themselves in the road, in defiance of Indian tactics. An early sub-title prepares in a way for these tactics by explaining that the savages have been taught to fight like white men. Outside the stockade the Indians mass themselves in chorus man rows ready for the explosion, as was never done by any tribe of redskins. The action takes place in scenes of unusual natural attractiveness, and the film has the distinction of introducing a tree battle, with Indians hiding amid tree branches.

**After the Shipwreck** (Eclair, Jan. 21).

—Aside from occasional good bits of acting, and some picturesque background, this picture would prove exceedingly dull. The theme of the play is morose and without a visible purpose. The fisherman's daughter is deceived and led astray by the soft words of the stranger. She deserts father and sister and home to go with him, only to be deserted later herself, after the man has tired of her. Returning to the father she is for-

turn is due to weakened eyesight. The father of the hero is angry and his son threatens to quit. Then father has a dream that his son has made good his threat, strikes an other arm is shot. Meanwhile the son is having a lively time at a cabaret. When he returns, rather unsteadily, father clasps him by the hand and mother sobs upon his shoulder. They are so glad he was merely wasting life at a frisky cabaret instead of enlisting. The shooting, a penalty long passed away, is so crudely done that it is too ridiculous even for a dream. The whole comedy is a waste of film.

**The Genius of Fort Lapawai** (101 Bios, Jan. 21).—The epidemic of two and three reel releases caused in an avalanche of drawn out, padded one-reel stories stretched far beyond their legitimate possibilities. In most of them the plot drifts along to a single "big scene," which is expected to swing over the photoplay to success. The genius of Fort Lapawai would probably have made an acceptable one-reel release with better direction in the matter of military and Indian tactics. The Indians of the Nez Perce land are ordered to a reservation. Annoyed, they go upon the warpath, and after attacking an outlying cabin, the Indians are driven from the fort. The "genius" is a young soldier, in love with one of the officer's daughters, and at work upon a scheme to blow up any party of enemies which may try to capture the stockade. The explosive is buried outside the walls, ready to be fired by an electric spark from within. The Indians mass outside and the explosion ends their warlike campaign. So the "genius" becomes the hero of the day and wins the officer's daughter. The whole thing could better be condensed into one reel. The military drama is another weakness. When the "genius" fails to attend the drill, the commanding officer makes a visit upon the delinquent soldier. When the redskins ambush the soldiers they openly expose themselves in the road, in defiance of Indian tactics.

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**After the Shipwreck** (Eclair, Jan. 21).

—A theatrical troupe is stranded in the little town and among the number are two sisters who cudgel their brains as to how they are going to reach Broadway, New York, again. They at length hit upon a scheme, and that is to open a school for physical culture training. Do they succeed? Better than they had hoped.

Approximate length, 557 feet.

gives. Her broken heart, however, fails to mend and her health fails. The man, one stormy evening, is taken from the sea after his yacht is wrecked. He comes face to face with the girl, who is in the cabin surrounded by the family. For some reason a new love seems to awaken in his breast, and he takes the girl to his arms. The plot is fragmentary, making the continuity of action poor. We are unable to interpret the stranger's emotions or motives. The whole story appears pointless, and the ruined girl is far too conventional to be interesting.

**Becky! Beckey!** (Nex. Jan. 20).—Belen Gardner plays the title-role in this bit of comedy, besides being the author of it. A married desire of pecuniary support both in the possession, the directing and the arrangement of subtleties. At first we are at a loss to know just how to interpret the place, the tragedy is so quiet, but once in the spirit we follow to the end with an amused smile. Miss Gardner plays the callous country miss in that coquettish way that seems especially hers and particularly charming. When she turns back to her country boy, after the flirtation with the gentleman, we are surprised and not a little pleased to discover that, after all, she was not the callous miss she appeared to be.

**The Symphony** (Nex. Jan. 22).—While on a tour for work, the father is run down and hurt by an auto. For a time he lies in the hospital with an unbalanced mind, during which time his wife dies and his child is adopted by a rich family. He returns in the course of a few months to find himself completely alone in the world. Years afterwards, a talented young girl is brought to his studio (she is a violinist) for lessons. Immediately a strange attraction springs up between the pair. When the girl plays one of his symphonies, a snatch of her identity, and when she plays several other bits of music she knows when a child, he is convinced. There is a reconciliation. For several reasons the piece fails to impress us, principally among which is the poor, rather insipid interpretation given by the actor in the role of the father. Also the plot is poorly constructed. We are never quite sure of the identity of some of the characters. Who the boy is with the un-cut hair, attending upon the old man, is continually a question. We are affected by the clasp of his hands and the castling of eyes upwards that he has fallen a victim of the young girl's charms, but their relationship is entirely too impersonal for him to be consistently shown forward as the favored suitor, at the last moment by the father. The father declares that the girl's dance is a soubrette and his daughter shall never marry him. Yet, why be a scoundrel? We have seen him out with another girl; still we are not quite sure that it was another girl. The incident is treated so lightly.

## BIOPGRAPH FILMS

Trade Mark



Trade Mark

Released January 20, 1913

## The High Cost of Reduction

(Farse Comedy.)

A theatrical troupe is stranded in the little town and among the number are two sisters who cudgel their brains as to how they are going to reach Broadway, New York, again. They at length hit upon a scheme, and that is to open a school for physical culture training. Do they succeed? Better than they had hoped.

Approximate length, 557 feet.

## Kissing Kate

(Farse Comedy.)

Kate's sweetheart, Bob, becomes insistent, but, to tease him, she puts him off whenever he wants her to consent to wear the engagement ring. It is the day of the church lawn fete and as Kate is raising funds for the benefit of the church she thinks she sees a chance for a boost by telling Bob that she will not give him his answer until he donates all his ready cash towards the amount on her book. He is recalcitrant at first, but she finally makes him surrender.

Approximate length, 441 feet.

Released January 23, 1913

## The Tender-Hearted Boy

## His Heart Runs Away With His Head

His sympathies in conflict with his fears, the butcher boy hemmed himself in by subterfuge and thereby learned a lesson of life. Wrong, though unintentional, supersedes suffering. The crafty old beggar woman showed her ingratitude for the one kind heart she had been seeking all her life, and a sympathetic boy started out once more with the world before him, his sympathies attuned to reason.

Approximate length, 1008 feet.



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## REVIEWS OF MUTUAL FILMS



**Cabby and the Demon** (Majestic, Jan. 21).—This picture is a striking example of fairly good farcical material, able acting, and adequate settings, all gone to waste because it is next to impossible to find any meaning in the action. The film is a confused mixture of shifting scenes that whenever they lead, leave the motioned operation far in the rear. There is a masked ball at which one of the guests, dressed as a cab driver, is mistaken for the genuine cabby; hence complications, and at which more trouble arises out of the similar appearance of two men in the garb of demons. Of course, there is a girl in the case, and general explanations at the termination of a long chase and a rough-and-tumble fight. Life and movement in the picture are ample, but the story fails to "get over." 8.

**The Open Road** (Reliance, Jan. 22).—It is not new to find a spendthrift, self-willed son being disinherited by a millionaire father because he foolishly marries an actress whose one aim is to get the money, but upon these familiar plot fundamentals the Reliance Company has built a story of married aimed and money. It is, however, clearly told, and contains scenes that apart from their connection with the story are diverting. Passing over the first reel of the picture which shows Jim's marriage, disinheritance, and the consequent faithlessness of his mercenary wife, we come to the best scenes of the film. Jim, who, owing to drink and despair, has become a penniless tramp, is persuaded by another of his kind to take to the country—the open road. Soon after he earns his first nickel by chopping wood, and later joins a traveling Uncle Tom's Cabin company, among the members of which is a girl who likes Jim quite as readily as he likes her. The scenes show a performance by this poverty-stricken little organization of players are excellent. Meanwhile, the father has engaged detectives to find his son, and presently Jim receives a message stating that his marriage had been annulled because the woman already had a husband. Immediately the son marries his little Eva sweetheart, and telegraphs the news to his father, who replies by telling him to stay where he is as actresses are not welcome in the family. Through a newspaper article Jim learns that his father's life is despaired of unless young, healthy blood can be transfused into his veins. The son offers himself, and we have a flash of the two lying side by side on an operating table. It is a most climactic scene to a recapitulation. This two-reel picture has been well acted and photographed. D.

**The Monsequeraders** (Reliance, Jan. 25).—An artificial plot and situations that stretch probabilities to the breaking point are found in this picture. A rich young broker, Harry Parsons, temporarily in need of funds, is kept busy eluding the deputy sheriff; his sweetheart is forced to receive unwelcome attentions from a titled personage and her brother, Dan comes to the rescue of the unfortunate couple with an unlikely scheme. The details of the plan are not made very clear, but it appears that both the sheriff and the Count are to be killed by the pair when they attend a ball, the girl in man's clothes, and the man impersonating his sweetheart. We are expected to believe that everyone is fooled by the change of apparel, and that while the dance is in progress on the lower floor the couple are married in a room above. Evidently the sheriff and the Count get the worst of it, but the picture is not calculated to make an audience care what happens. D.

**Her Fireman** (Thanhouser, Jan. 24).—The Thanhouser company is making the most of the pictorial possibilities of fire scenes which, it may be said, are handled extremely well, with the help of the New Rochelle fire department. This film has a well arranged rescue from a burning house, for a climax, and prior to that there is a simple story of considerable appeal. Marguerite Snow, William Garwood, and the Thanhouser Kid are featured in the picture and the playing of all three is interesting to follow. The girl is an actress, who finds a poor little waif starving on the street and takes him to her home. She becomes very fond of the little fellow, and when obliged to go on tour with a company leaves him in care of her aunt. Word that he has fallen from a tree and broken a leg brings her back post haste, and rather than leave the boy again she gives up her stage career and becomes a stenographer in a New York office. The meeting of the girl and Her Fireman is the most far-fetched feature of the picture. There is a fire in the building adjoining that in which the girl is employed, and when the employees march to the rescue the girl is assured by her fireman that there is no danger. Thereafter they are fast friends. The rescue scene comes when the boy is carried from a burning house by the fireman. D.

**The Favorite Son** (Kay Bee, Feb. 7).—The Kay Bee Company furnishes another two-reel Civil War photoplay in The Favorite Son, with some more remarkable battle scenes. Two Brothers, both in love with the same girl, enlist at the opening of the rebellion. In the first battle one of the brothers reveals his cowardly nature and, when the other aids him, both are taken prisoners by the Confederates. The captives dig a tunnel out of their place of confinement and draw lots to see who will make the attempt at escape. The braver brother draws one of the lucky bits of paper, but he generously gives it to his weaker brother. The boy escapes and tells the girl that his brother is dead. In order to win her love, Meanwhile, the other brother is exchanged and starts home-ward. He is pursued by guerrillas, and reaches home just as his sweetheart and his cowardly brother are to be married. The guerrillas attack the home, and the coward who comes in terror, is killed. The ruffians are driven off and the lovers united. The battle scenes are really wonderfully done. For miles through the drifting smoke, infantry, cavalry and artillery charge and retreat, trenches are stormed, signal men flash orders, horses and riders tumble headlong to the ground, sabers flash—everything is done masterly, vividly and artistically. The realism is astonishing. A homely touch of naturalness is gained through the scenes back home, the old folks being touchingly played. There is action throughout the photoplay and the attention is held throughout the story. The Favorite Son, although its story aside from the battle scenes, is a bit conventional, is all that a Civil War picture should be in direction, photography and acting. 8.

**The Strength of the Weak** (Reliance, Jan. 18).—Here is found the triangle of the young woman with the usual two suitors—both doctors—one a victim of drink. She rejects the attentions of the unworthy lover, who drifts to hunger and the gutter. Meanwhile, the young

woman is facing death with a clot of blood on her head. Her lover is to perform the dangerous operation, but he is weak and at the final moment of driving the knife is faintly found and successfully performs the operation. He kisses the hand of the unconscious girl, and decides to start life anew. It is impossible to conceive of a broken drunkard his nerves and muscles shaken by liquor, being allowed to operate on any one. It would be too easy to secure another surgeon. The scenes in the operating room do not aid the film's realism. Doctors enter the room in their street clothes, and change to surgical attire beside the unconscious woman. The gloved physicians, ready for the operation, recklessly handle the overcoats and hats of their comrades. The whole picture is impossible in story and in presentation. 8.

**The Wheel of Destiny** (Broncho, Feb. 12).—While Feather, a Cheyenne, is protected by cavalrymen from the Sioux. He becomes the friend and companion of the officers' children. Lieutenant Bell quarrels with a fellow officer, and in the following struggle, the Indian shoots his opponent to save him. The wounded man blames Bell for the shooting before dying, and the officer is arrested. He escapes, aided by White Feather, and turns to gambling to support his family. His wife leaves the fort by wagon train, secretly intending to join him. The train is attacked by Sioux. The wife and her daughter, Mildred, escape, lead by White Feather, but the woman dies in the desert. Mildred is found and adopted by Jim Blood, who troubles to his death down a cliff after getting intoxicated at a gambling den kept by Bell. The ex-officer's conscience troubles him, and, to stone for Blood's death, he offers to care for Mildred. The two are strangely attracted to each other. Bell discovers that the girl is his own lost daughter through a necklace, and finally, when Mildred comes to love the son of his former enemy, the gambler discovers he has been vindicated. White Feather having confessed. The Wheels of Destiny is a three-reel drama. It holds the interest every moment, while the story is clearly and concisely developed and camera work is excellent. Much of its attractiveness is due to the delightful and convincing playing of the charming young actress who enacted Mildred. With an ideal face which mirrors every emotion graphically, and bewitching eyes, she is one of the most captivating players in the world of photoplays. 8.

## SUPPLY CO. FILMS



**Love and Circumstances** (Amex, Jan. 23).—Almost every melodramatic trick that has ever been tried before appears in this photoplay. In fact, it is such a rich little melodrama that it provokes smiles instead of thrills. Father has two clerks, both in love with his daughter. During the absence of her father and the favored suitor, the other tells of his love, and is repulsed. He seizes the heroine when the door opens. The hero pauses impressively in the doorway, and next knocks the scoundrel down with a single blow like all really truly heroes. Then, while the hero is calling upon the girl, the villain goes to the office and steals some money entrusted to the care of the hero. Again like all heroes, the lover is considered guilty until proven innocent. Unable to vindicate himself, he decides to go West. He elopes with his sweetheart, and we next see the two in poverty. The villain, later on, sees West, too, and the hero saves his life in a saloon brawl. This done, the hero frowns severely and folds his arms, refusing to shake hands with his enemy. But he finally takes the scoundrel to his home, where the false friend gives him money for food in order to get rid of him. Then he tries to "lure" away the wife, but she holds the hero's picture to her panting bosom, and refuses to be "lured." In the following struggle, the villain is shot, but he doesn't "go to his reward" until he signs a full confession. So the father, with considerable anger and white side whiskers, buries in. He reads the confession, shakes hands with the hero, and even one is happy. The photography varies in quality, and the acting is but fair. The players could hardly be blamed for failing to make such impossible characters convincing. 8.

**Face to Face With a Leopard** (Luz, Jan. 18).—A weak and crudely developed story devised simply to introduce a close encounter with a leopard. This scene has a real thrill. Mary, loved by Jack, who is in ill favor by the girl's father, starts out with a negro servant to capture a leopard's cub. The little animal is caught, but the mother leopard follows. Jack approaches the scene and Mary attempts to warn him of the danger. The leopard leaps on Mary when Jack appears, and drives the animal off, after a hand-to-hand encounter. He carries his sweetheart out of danger and wins the favor of the girl's father. The lighting effects are poor at times. The leading woman gives the impression of possessing unusual promise and creates a wish to see her in something better. 8.

**The Beast of the Jungle** (Solax, State Rights Special).—From an authoritative source comes the information that it required 10,000 feet of film to make this three-reel (3,000 feet) special feature of the Solax Company. Seven thousand feet of the negative, which represents days of painstaking and repeated efforts on the part of the director—was discarded; only the cream was taken. The result has proven worthy of the effort, though for a while it is somewhat crude in its dramatic construction and, in places, defective in its staging and directing. Still, several big thrills have been contrived—thrills of a nature that would carry nearly any picture to certain success as a feature. In the past we have had animal pictures that surpass this in some points, principally those of staging and dramatic plot. We have never had one with a scene that can compare with the big scene here—a scene man faced up to a leopard with an ordinary stool and a pistol filled with blank cartridges, actually firing off about as vicious appearing lion as was ever seen in pictures. Every time the animal makes a lunge at the man he is blocked and frightened away with the discharge of the pistol, until the animal finally stumbles into the own hole to the cellar below. Paul Bonzola, as the assistant engineer, essayed the adventurous work with the lion, and it was Mr. Bonzola who won the day. Undoubtedly his courage surpasses his ability as a writer of photoplays, but

the "call of the blood," and the girl leaves with her brother. 8.

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## STUDIO GOSSIP

ELIANOR BLANCHARD has returned to Chicago from Pittsburgh and New York, where she spent the holidays with relatives. On her return to Chicago she stopped at Shamokin, Pa., to visit friends. She was requested to give a talk on motion pictures at the opening of the new Victoria Theater in that city. She was received by hundreds of people who were familiar with her features on the screen, but had never had the pleasure of seeing Essanay's character woman in person. After the performance, J. Mal Gillepie, a prominent lawyer, tendered a banquet in honor of Miss Blanchard. Altogether her visit in Shamokin was a pleasant one.

J. H. KENNEDY, a brother of the general manager of the Universal Company, has been paying Universal city several visits. During his stay he was a guest of his brother, and stated that he enjoyed himself immensely. He had no idea the Universal was such a large concern. Mr. Kennedy is from Winnipeg and is a great booster for that region. He has been quite successful in real-estate deals there during the past few months.

THOSE popular motion-picture delineators, Harry Pollard and his wife, Margarita Fischer, are back at Universal city again, after a well-deserved rest. They spent their vacation using up gasoline in their very own auto in traveling between San Francisco and San Diego. At one time they contemplated taking a trip back East, but after talking it over they agreed that the climate of California suited them well enough. At present both are acting under the direction of Otis Turner.

ISA M. LOWRY, general manager of the Lubin Manufacturing Company, and H. A. D'Arcy, director of publicity of the same company, have been elected members of the Pen and Pencil Club of Philadelphia, which is affiliated with the Friars.

FRANK CHANCE, the new manager of the New York Americans, with a salary estimated to be in the thousands, was the guest of George K. Spoor at the latter's factory and studio last week. During Mr. Chance's visit he was shown moving pictures of the World's Series, taken some time ago. During Mr. Chance's short stay he met G. M. Anderson.

DOROTHY PHILLIPS, prominent in theatrical circles, and known for her ability as an emotional actress, both on the legitimate stage and in photoplays, has signed a contract with the Essanay Film Company to play dramatic leads. Miss Phillips played the role of Modesty in Henry W. Savage's production of *Everywoman*. Miss Phillips, during a short period of time, about eighteen months ago, played several leads for Essanay. Her ability to "catch on" and play the different characters given her will help materially in coming productions.

CHARLES BARTLETT, director Montgomery's leading man, has been suffering from a bad eye caused by some powder during

a "fight" scene. Fortunately the eye is not seriously injured, and Charlie is right on the job again.

THE latest addition to the Universal scenario department is D. H. Whitcomb. Mr. Whitcomb has been writing scenarios for some time, and has a good record of accepted scripts. He has written quite a number for the Lubin Company. Previous to joining the Universal forces, Mr. Whitcomb was a member of the Los Angeles Examiner, where he worked on the editorial staff for five years. We look for good things from Mr. Whitcomb, whose first two-reel subject is now being produced by director Montgomery.

DIRECTOR FAHRNEY is working on a big two-reel feature in which the rush to the gold fields and the stirring events surrounding the early "rushes" will figure. Around this setting it is said that a strong story will be woven. Special costumes and settings are being prepared. The play calls for a large cast.

At a rehearsal, last week, at the Essanay studio, of *A Wolf Among Lambs*, a serious accident happened. Frank Dayton, playing the role of a vicious Spaniard, was supposed to stab a rival—and he did. So real was the stab that a doctor was summoned to dress his opponent's wound. The opponent was Howard Missimer, the man of *Mascara* fame.

JACK NELSON, a popular leading player in the pictorial line, has been engaged for the Selig Stock company for juvenile leads.

## MUTUAL FILM CORPORATION

Sunday, Jan. 26.

(Maj.) Saved from Sin. Dr. (Than.) His Uncle's Wives. Com. (Than.) Los Angeles the Beautiful. Se. Monday, Jan. 27.

(Amer.) The Latent Spark. Dr. (Keystone) The Mistaken Master. Com. (Keystone) The Deacon Outwitted. Com.

Tuesday, Jan. 28.

(Maj.) When the Last Leaf Fell. Dr. (Than.) The Dove in the Eagle's Nest. Dr.

Wednesday, Jan. 29.

(Bell.) Saved by Aladdin. Dr. (Brocho) The Struggle. Two reels. Dr.

Thursday, Jan. 30.

(Amer.) Building the Great Los Angeles Aqueduct. Top. (Punch) Their First Baby. Com.

Friday, Jan. 31.

(Kay-Bee) When Lincoln Paid. Dr.

(Than.) Psychology of Fear. Dr.

Saturday, Feb. 1.

(Amer.) Women Left Alone. Dr.

(Bell.) A Wife's Battle. Dr.

## FILM SUPPLY RELEASES

Monday, Jan. 27.

(Itala) (Title not reported.)

(Comet) The Contest. Com.

Tuesday, Jan. 28.

(Gau.) Life or Death. Dr.

Wednesday, Jan. 29.

(Gau.) Gaumont's Weekly. No. 47. Top.

(Solax) The Wrong Box. Com.

Thursday, Jan. 30.

(Gau.) Fair Weather Friends. Com.

Friday, Jan. 31.

(Luz) Faint Heart Never Won Fair Lady. Com.

(Luz) Arabella as a Chimney Sweep. Com.

(Solax) The Scheming Women. Dr.



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## RELEASES

Jan. 23.	LOVE AND CIRCUMSTANCES	Drama
" 30.	BOSS OF THE RANCH	Drama
Feb. 6.	MEMORIES	Drama
" 13.	THE COWGIRL AND THE KNIGHT	Drama
" 17.	THE COWARD	Drama
" 20.	QUALITY OF MERCY	Drama

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Saturday, Feb. 1.

(Gau.) (Title not reported.)

(Great N.) (Title not reported.)

## UNIVERSAL COMPANY RELEASES

Sunday, Jan. 26.

(Bex) Becky! Becky! Com.

(Crystal) Pearl's Admirers. Com.

(Crystal) The False Alarm. Com.

(Eclair) After the Shipwreck. Dr.

Monday, Jan. 27.

(Imp) A Double Deception. Com.

(Nestor) A Dinner Bell Romance and The Footpath to Happiness.

(Victor) The Marked Card. Dr.

Tuesday, Jan. 28.

(Gem) A Northwoods Romance. Dr.

(Bison) Sheridan's Ride. Dr.

(Eclair) The One Who Had to Pay. Dr.

Wednesday, Jan. 29.

(Nestor) White Man's Firewater. Dr.

(Powers) How He Won Her. Com.

(Frontier) The Wild Flower of Pine Mountain. Dr.

(Univ.) The Animated Weekly. No. 47. Top.

Thursday, Jan. 30.

(Imp) Gold Is Not All. Dr.

(Bex) The Angelus. Dr.

(Eclair) Little Mother of Black Pine Trail. Dr.

Friday, Jan. 31.

(Victor) The Trifler. Dr.

(Nestor) The Hilaraders. Dr.

(Powers) The Rugged Coast. Dr.

Saturday, Feb. 1.

(Imp) A Winning Rose.

(Bison) Cowboy Sports.

(Mecca) A Man's Woman. Dr.



EIGHTH ANNUAL CONVENTION COMMITTEE OF OHIO EXHIBITORS' LEAGUE

From Left to Right.—W. R. Wilson, Max Stearn, J. A. Maddox, John Pekras, J. W. Swain, Clem Kerr.

Photo by Baker Art Gallery, Columbus, Ohio.

## REVIEWS OF LICENSED FILMS



**The Eldorado Lode** (Edison, Jan. 10).—J. Searle Dawley is the director of this photoplay. Photographically, it is highly praiseworthy and obviously, considerable care has been given to the settings and details, but there is considerable weakness in the plot as it has been handled. The failure to make clear the motives of Clark, a representative of the mining company, distracts our attention and interest. Also there is too much mystery surrounding the identity of the several persons and his motives. James Gordon plays the character of Jim Harris, the owner of the small mine on the Eldorado Lode, and his work is well done. Laura Sawyer plays the wife and Benjamin Wilson the role of Clark. The mine has been offered cheap to the Eastern company, because Jim is anxious to secure money for an operation upon his child. The mining expert sent to investigate, meets with an accident in the mountains, and the kindness shown him by Harris he purchases a half-interest in the mine for \$60,000. Having in the interim discovered a rich strike that makes the investment well worth while. G.

**Grandfather** (Kalem, Jan. 10).—Fate plays strange tricks on occasions, but it is hardly wise to make fate wholly responsible for the action of a play. The work of George Moss, as the grandfather, is the most commendable feature of this photoplay. There are lines of pathos but there is not that grip which we would find in a play where the "long run of coincidence" is not so consciousness. Hazel Nelson in the role of the daughter, is quite well equipped with the powers of an actress. She knew no joy equal to the companionship of her father until the stranger entered her life. He won her love, but the girl felt that she could not hope to gain her father's consent. Thus it was, she awoke one evening. Time went on and the visions of happiness were shattered for the girl when she found that the husband and lover had little in common. The old man waited patiently for some word from his child, and at last it came—a messenger to call him to her bedside where he received a trust—the care of his grandchild. Fate caused the child to wander on and to be found by his brooding father. This kindles the slumbering spark of manhood in him. The same fate later took the father's life, and the child was placed in an asylum. As the days went by the old man could find no happiness until fate (again fate), now more kind, led him to the playground of the children, and there he found his grandson. G.

**The Wives of Jamestown** (Kalem, Jan. 10).—When the gauntlet of problem plays of sensational plays, and all others of a similar nature has been run, we can always turn with pleasure to a picture such as this, unadorned by complex motives and gripping in the very simplicity of its emotion. Such a photoplay will always cast a spell over the spectator and interest and entertain and stir him. The situations that are, perhaps, a trifle conventional, but nevertheless sure of productive results. Two reels have been occupied in the telling of the story, which opens in Ireland and has its closing scenes in Jamestown, Va. The story has the virtue of a small cast of characters with the main action almost entirely focused around Lady Geraldine and Bryan O'Sullivan. The development is such that there is nothing lost in the theme, and there are but few places where our interest is inclined to lag. Passing on to the minor situations, there is one at the climax of the second reel that is hair-bis in the sense that it pulls tight the strings around the heart and clutches at the throat with the poignant pathos of it all. The scene is well earned both from the plot point of view and the acting of Gene Gauntier, and Jack J. Clark in the leading roles. A number of the photographic effects, those surrounding the castle and on the river are graphic. It all has the air of pictorial romanticism. Helene Lindroth, in the role of the maid, depicts a pleasant personality into whom one is permitted to move in and out, while B. Vignola, J. P. McIvoran and George P. Lester as the friends of O'Sullivan assume minor parts, they do creditable work. G.

**Radiography in Practice** (C. G. P. C., Jan. 10).—This is something quite different from the ordinary run of educational films, bearing the study of bones and the interior organs of animals by the use of the X-ray. Motion pictures of this order are an innovation, and the producers have succeeded quite well in this department. The photography is good, considering the subject matter. We are shown the knee joint, the fingers, and hand and wrist in action, as well as views of a monkey and guinea pigs. G.

**The Life of Ants** (C. G. P. C., Jan. 10).—Another film showing the industrious insect and its work, which is systematic and interesting. Also the ant is shown in the various stages of development from its inception to a full-grown insect. The photography is especially clear and distinct. G.

**Jimmy** (Essanay, Jan. 10).—Jimmy is a tramp on "when boys are boys," showing up the appetites of youth for adventure, through the medium of the "yellow back" novel to the neglect of everything else. Jimmy is spanked by his employer, and then given a good-sized "bill," with the instructions to go and buy himself a new suit; for, after all, the boy's vice really turned out to be a virtue as far as it concerned the employer's bank roll. While the youth in the title-role at times draws laughter in spite of himself, he doesn't exhibit any marked qualities of a juvenile comedian. Taking advantage of the superstitions of children, he overacts the role with strutting and posing. Yet the picture itself has some extremely humorous points, having been well produced and acted by the older members of the cast. Jimmy is the office boy and to the annoyance of his employer, he spends most of his time perusing a story book. After enjoining the boy to receive \$20,000 in United States securities and to lock them in the safe, the employer leaves for an afternoon for the golf links. Trying out his own new suit for the golf links, the boy accidentally locks the safe and when the panics arrive, his only alternative is to hide them, which he does in the bottom of the waste basket. The janitor has discovered the information that the securities are to arrive, and accordingly he lays plans to secure them, being an ex-crackman. The boy learns of the plot, but forgoes to take action, through troubles of his own with another youth. In the morning, on arriving at the office, the lad is met by his employer and two detectives and an ornate safe. When he pronounces the securities and makes examinations, the boy is undecided whether to be angry or not. The janitor is apprised and the boy receives his reward in a spanking and a "bill." G.

**The Maid of Honor** (Edison, Jan. 11).—

By a peculiar twist of circumstances June Fairfax, as the maid of honor to her friend Grace, is brought face to face with the groom, George Lee, the man she had met years before, been separated from and carried in her memory as the man she loved. And therein we have the situation, a situation that gives full scope for emotional acting: for both loved and too late it is discovered that they still love, though this is kept a secret to the bride. Marc MacDermott and Mabel Trunnelle assume the responsibility for making this picture what it is—giving the spectator the pleasure of it to be found. Yet June Learns as Grace creates a striking effect with her work in the sleep walking scene. It could hardly be better. Miss Trunnelle has seldom done an emotional role that will reflect more to her credit: the anguish of a girl who finds herself in such a position reaches the spectator with force. Charles J. Brabin is the director of the picture, and Bannister Merwin the author. Mr. Merwin has used excellent skill in the construction of his play. He has developed the action and sustained the bit situations in such a manner that it keeps our emotions and attention from growing astray—a fact that is difficult in handling such a theme. We want to see these two young people (the maid of honor and the groom) united, and yet we feel that it would hardly be the right thing for the man to desert the girl he has promised to marry. To bring the drama to a satisfactory closing required course of purpose and the foresight of a well-trained writer. G.

**Stage-Struck Sallie** (Lubin, Jan. 10).—In the production and acting of this farce nothing of probability has been added to the improbability of the situation. We cannot but feel the impossibility of all this trouble arising out of one cause—a stage-struck girl. While the subject is hardly fit for a burlesque, some improvement could have been made in the humor if the players had made the spirit of the piece conform to that style. Sallie's mistress is the first one to become alarmed at the antics that are going on in the kitchen, and when Sallie enters the front room with a butcher knife it is the second to be made to fall in a faint. Rushing to the doctor's with the knife still in her hand, she is mistaken for a mad woman, the police are summoned and it is only after a series of explanations that the matter is finally cleared up and the girl allowed to return home. G.

**An Accidental Dentist** (Lubin, Jan. 10).—Policeman Murphy leaves his post to lunch with the maid of a fashionable dentist. Observing the departure of the dentist, two thieves enter the house and rob it. Hearing one coming, they pretend to be patients. Murphy notes the evidence of robbery and before taking them to jail decides to have some fun at their expense. Placing them in the chair, one at a time, he proceeds to exercise the rights of a real dentist while the men squirm with pain. The idea for this farce is worthy of better and more serious treatment than it has received here. Burlesque has been made out of it when it really belongs in the class of farce. G.

**A Sawmill Hazard** (Kalem, Jan. 11).—Immediately the title suggests to our minds the climatic situation of the picture: the hero tied to a log, riding to the saw, and certain death with the villain close by and the heroine making frantic efforts to save her lover. Fashioning the plot after the order of conventional melodrama, the producers have given us a photoplay which grips our interest in spite of its old material. The widow's son objects to her marriage to Geoffrey Stern. The widow, however, being deceived by Stern's well founded devotion to himself without the boy's knowledge, shortly following this a quarrel takes place between the boy and the stepfather. Feeling that, as a result, he is estranged from the mother, the boy leaves home and finds employment in a sawmill. Here he wins the esteem of his foreman and the heart of his daughter through his industry. When the youthful pair go to the house of the boy's mother, a pitiful sight confronts them. Stern, in an attempt to realize on his wife's property, is on the point of securing her signature to a mortgage. Desmoulin, his stepfather, the boy takes his mother to his sweetheart's. Stern, in revenge seeks the boy out at the mill, while the other men are at lunch, lays him low with a club and lays his body over the log truck and turns on the steam. The girl discovers him in the act, and after a struggle all is set at rights. Earle Fox as the son gives a strong interpretation of the Western "husky." Robert Vignola plays the villain, and Alice Hollister the sweetheart. G.

**Broncho Billy and the Outlaw's Mother** (Essanay, Jan. 11).—Another film drama featuring G. M. Anderson in his well-known characterization of Broncho Billy. In this picture, as in those that have gone before, there is an artistic standard displayed in the production (including staging and setting) which is seldom excelled in a Western release. Mr. Anderson in a picture seems to assure its success—at least of a kind. The idea for this play is stale, and it is really not much of an idea at best. The plot lies along the lines of a good many of Mr. Anderson's tales of a man, a woman, a self-sacrificing cowboy, a man that this spindly actor delights to play and plays well. Of course we can do nothing else but accept the conditions and the man as probable, but that does not necessarily imply that we are going to be satisfied with the story or its outcome. Truly, it is all very sentimental, and slightly impressive in some parts. There is the tone of pathos, with Mr. Anderson hovering in the background with that extraordinary expression of his to enhance the effect. Yet it all falls short of the genuine drama. G.

**Betty's Baby** (Vitagraph, Jan. 9).—On the same reel with *Two of a Kind*, this farce, though somewhat pointless, is amusing. Rosemary Theby is seen in the role of Betty, the girl who demands a baby elephant before she will marry George, played by James Morrison. The boy can't afford to buy the baby elephant, so the girl induces her father to buy it. The father takes it for one week's trial. The girl finds that it is too big to play with, so has it returned. George, to please her, rents an imitation elephant outfit and induces two of his friends to fit the front and hind legs. He leases this contraption to the girl's house and she pretends to be deceived. The elephant is locked in the barn with a bunch of hay to feed upon, and the lovers retire to spoon. The two fellows, growing restless, attempt to get out, only to discover themselves locked in. Later George goes to the barn and instructs them to pretend that the animal is dead. Betty weeps and George leads her away. The boys crawl out of the elephant and finally awaken to the fact that they have been made the victims of a huge joke. This awakening, however, is not clearly brought out. G.



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## THE THANHOUSER THREE-A-WEEK

Released Sunday, January 19

The Commuter's Cat and  
A Few Million Birds

A fine split reel, the main feature of which is a very funny story based on a commuter's desire to get rid of an unwelcome parcel, which persists in sticking to him, and on an exchange of bundles on the train. A few flying things are shown in the closing subject.

Released Tuesday, January 21

## Her Fireman

is a brave proposition, who hesitates not to risk his life when he finds the life of her protege-from-the-streets in danger. And it is not an ordinary rescue scene. Everything about the picture, every scene in it is away from the ordinary "fire film" with the made-to-order rescue situation. And it grips you in proportion.

Released Friday, January 24

## The Floorwalker's Triumph

This is a rich comedy on the efforts of two merchants in a small country town to boom business. One hires a handsome floorwalker; the other uses a beauteous actress to draw business, via a clever advertising scheme. Both "cards" prove a boomerang to the merchants who play them.

**NOTICE ON THE RECENT FIRE**  
Advances schedule of Thanhouser releases not affected, in consequence of the saving of all negatives. Middle Western Stock has joined the California Stock at Thanhouser Co. Studio, Fairview Place, Los Angeles, where the two companies are producing three subjects a week. The home company is operating in New York City. The Thanhouser factory has been transferred to the Carlton Laboratory, where the entire product is being printed. The fire is nowise interfere with the business of Thanhouser Film Corporation. Even posters for the releases will, as ever, reach all Exchanges on time.

THANHOUSER FILM CORPORATION, New Rochelle, N. Y.

—FOURTH YEAR—

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LEADING MAN

BARRY O'NEIL  
Director

Lubin Manufacturing Company